



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



8
230
6
.1

„The Excitement of Verbal Adventure“:
A Study of Vladimir Nabokov's English Prose

Part I

INAUGURAL DISSERTATION
zur
Erlangung der Doktorwürde
der Neuphilologischen Fakultät
der
Ruprecht-Karl-Universität
zu
Heidelberg

vorgelegt von
Jürgen Bodenstein
aus Königsberg

Heidelberg 1977

UNIVERSITY OF TORONTO LIBRARIES

Digitized by Google

**„The Excitement of Verbal Adventure“:
A Study of Vladimir Nabokov's English Prose**

Part I

**INAUGURAL-DISSERTATION
zur
Erlangung der Doktorwürde
der Neuphilologischen Fakultät
der
Ruprecht-Karl-Universität
zu
Heidelberg**

**vorgelegt von
Jürgen Bodenstein
aus Königsberg**

Heidelberg 1977

828
N1230
B66
pt.1

Referent: Prof. Dr. Rudolf Sühnel (Heidelberg)
Korreferent: Prof. Dr. Thomas Gardner (Göttingen)
Mündliche Prüfung: 8. Juli 1977

Studies
by name
Heich 1019
8-1-78
128295-198

Contents

Part I

	Abbreviations	1
	Nabokov's English Prose - A Chronology	iv
	Introduction	1
Chapter I	A Linguistic Biography	4
Chapter II	Words, Words, Words	17
Chapter III	Polyglotism	28
Chapter IV	Lexicon and Usage	43
Chapter V	Word-Formation	86
Chapter VI	Neology	104
Chapter VII	Wordplay	122
Chapter VIII	Sound Texture	157
Chapter IX	Parallelism and Rhythm	196
Chapter X	Senses	224
Chapter XI	Details	260
Chapter XII	Irony	290
Chapter XIII	Transcendent Designs	343

Part II

Abbreviations

Appendices

Notes

Bibliography

Contents Part I

Abbreviations	i
Nabokov's English Prose - A Chronology	iv
Introduction	1
I. A Linguistic Biography	4
II. Words, Words, Words	17
1. Creative Language	17
2. Verbal Transfusion	24
III. Polyglotism	28
1. Polyglotism and Exile	29
2. Polyglotism - Forms and Functions	32
2.1 Quotations (34)	
2.2 Conversational Phrases and Colloquialisms (34)	
2.3 Background Reality (36)	
2.4 Culture and Learning (37)	
2.5 Nuance, Suggestion, Emotion (38)	
2.6 Resemblances (41)	
2.7 Imaginary Languages (41)	
2.8 Latin	
IV. Lexicon and Usage	43
1. Lexicon	43
1.1 Science (44)	
1.1.1 Zoology (Entomology) (49)	
1.1.2 Botany (50)	
1.1.3 Medicine (51)	
1.2 Learning (51)	
2. Usage	63
2.1 Formality of Phrasing (65)	
2.2 Archaic, Obsolete, Rare, and Poetic Words (75)	
2.3 Dialect (and Briticisms) (82)	
2.4 Colloquialisms and Slang (83)	
V. Word-Formation	86
1. Conversion	87
2. Affixation	89

2.1	Prefixation (89)	
2.2	Suffixation (93)	
3.	Compounding	97
VI.	Neology	104
1.	Neo-Classical Compounds	104
2.	Blends	106
3.	Analogy Formations	111
4.	Neologies	117
4.1	Nonce Words (117)	
4.2	Semantic Expansions (119)	
VII.	Wordplay	122
1.	Palindromes	126
2.	Anagrams	128
3.	Spoonerisms	132
4.	Deceptive Constituents	132
5.	Spacing	135
6.	Agnomination	135
7.	Homonymy and Polysemy	139
8.	Punning Correspondences	145
9.	Etymological Wordplay	148
10.	Multilingual Wordplay	150
11.	Onomastics	152
VIII.	Sound Texture	157
1.	Alliteration	159
2.	Onomatopoeia	167
3.	Rhyme	187
4.	Chromesthesia	192
IX.	Parallelism and Rhythm	196
1.	Parallelism	196
2.	Rhythm	211
3.	Verses	220
X.	Senses	224
1.	Synesthesia	226

2.	Sound	229
3.	Smell	230
4.	Sight	233
4.1	Colors (234)	
4.2	Painting (236)	
5.	Excursus: Emotions	243
XI.	Details	260
1.	Eternalized Trifles	263
2.	Visual Minutiae	267
3.	<u>L'Eclat Singulier</u>	269
4.	Cosmic Curiosity	272
5.	Fatidic Details	286
XII.	Irony	290
1.	Verbal Irony	301
2.	Ironical Contexts	313
XIII.	Transcendent Designs	343
1.	Trains	347
2.	Butterflies	355
3.	Games	373
4.	Mirrors	397
5.	Prisons	410
6.	Dreams	424
7.	Stage and Screen	431
8.	The Book of Life	441
9.	Web, Weave, Carpet	450

Abbreviations

- A Ada or Ardor: A Family Chronicle (New York: McGraw-Hill, 1969)
- AA "An Affair of Honor" in A Russian Beauty (RB)
- AL "'That in Aleppo Once...'" in Nabokov's Dozen (ND)
- AP "The Assistant Producer" in Nabokov's Dozen (ND)
- AS "The Admiralty Spire" in Tyrants Destroyed (TD)
- ASL "A Slice of Life" in Details of a Sunset (D)
- AU "The Aurelian" in Nabokov's Dozen (ND)
- BA "Bachmann" in Tyrants Destroyed (TD)
- BD "A Bad Day" in Details of a Sunset (D)
- BM "A Busy Man" in Details of a Sunset (D)
- BN "Breaking the News" in A Russian Beauty (RB)
- BS Send Sinister (New York: Henry Holt, 1947)
- C "The Circle" in A Russian Beauty (RB)
- CCL "Cloud, Castle, Lake" in Nabokov's Dozen (ND)
- CH "Christmas" in Details of a Sunset (D)
- CO "Colette" in Speak, Memory (SM)
- CP "Conversation Piece, 1945" in Nabokov's Dozen (ND)
- D Details of a Sunset and Other Stories (New York: McGraw-Hill, 1976)
- D "Details of a Sunset" in Details of a Sunset (D)
- DB "The Doorbell" in Details of a Sunset (D)
- DF "A Dashing Fellow" in A Russian Beauty (RB)
- DF The Defense (New York: Capricorn Books, 1970)
- DS Despair (London: Weidenfeld & Nicolson, 1966)
- E The Eye (London: Weidenfeld & Nicolson, 1966)
- EO Eugene Onegin. A Novel in Verse by Aleksandr Pushkin, translated from the Russian, with a Commentary, by Vladimir Nabokov (Bollingen Series, LXXII), 4 vols. (New York: Pantheon Books, 1964)
- FL "First Love" in Nabokov's Dozen (ND)
- FP "A Forgotten Poet" in Nabokov's Dozen (ND)
- G The Gift (New York: Capricorn Books, 1970)
- GB "A Guide to Berlin" in Details of a Sunset (D)

- GL Glory (London: Weidenfeld & Nicolson, 1972)
- GO Nikolai Gogol (Norfolk, Conn.: New Directions, 1944)
- I Invitation to a Beheading (London: Weidenfeld & Nicolson, 1960)
- IC The Song of Igor's Campaign. An Epic of the Twelfth Century, translated from Old Russian by Vladimir Nabokov (London: Weidenfeld & Nicolson, 1961)
- KQK King, Queen, Knave (New York: McGraw-Hill, 1968)
- L Lolita (New York: Putnam's Sons, 1958); used here is the later, revised edition reprinted in The Annotated Lolita, edited by Alfred Appel, Jr., (New York: McGraw-Hill, 1970)
- L "A Letter that Never Reached Russia" in Details of a Sunset (D)
- LA "Lance" in Nabokov's Dozen (ND)
- LD Laughter in the Dark (Norfolk, Conn.: New Directions, 1960)
- LE "The Leonardo" in A Russian Beauty (RB)
- LH Look at the Harlequins! (New York: McGraw-Hill, 1974)
- LI "Lik" in Tyrants Destroyed (TD)
- LL "Lips to Lips" in A Russian Beauty (RB)
- LS Lolita. A Screenplay (New York: McGraw-Hill, 1974)
- M Mary (New York: McGraw-Hill, 1970)
- M "Music" in Tyrants Destroyed (TD)
- MC "A Matter of Chance" in Tyrants Destroyed (TD)
- MO "Mademoiselle O" in Nabokov's Dozen (ND)
- NC Nabokov's Congeries, selected with an introduction by Page Stegner (New York: Viking, 1968)
- ND Nabokov's Dozen. Thirteen Stories (New York: Avon Books, 1973)
- NQ Nabokov's Quartet (New York: Phaedra, 1966)
- NS Nine Stories (Norfolk, Conn.: New Directions, 1947)
- NT "A Nursery Tale" in Tyrants Destroyed (TD)
- O "Orache" in Details of a Sunset (D)
- P Pnin (London: Heinemann, 1957)
- P "Perfection" in Tyrants Destroyed (TD)
- PA "The Passenger" in Details of a Sunset (D)
- PE "The Potato Elf" in A Russian Beauty (RB)
- PF Pale Fire (New York: Putnam's Sons, 1962)

- PO** Poems (New York: Doubleday, 1959)
- P&P** Poems and Problems (New York: McGraw-Hill, 1970)
- R** "Recruiting" in Tyrants Destroyed (TD)
- RB** A Russian Beauty and Other Stories (New York: McGraw-Hill, 1973)
- RE** "A Russian Beauty" in A Russian Beauty (RB)
- RC** "The Return of Chorb" in Details of a Sunset (D)
- RL** The Real Life of Sebastiar. Knight (London: Weidenfeld & Nicolson, 1960)
- RU** "The Reunion" in Details of a Sunset (D)
- S** "In Memory of L.I. Shigaev" in Tyrants Destroyed (TD)
- SF** "Spring in Fialta" in Nabokov's Dozen (ND)
- SL** "Scenes From the Life of : Double Monster" in Nabokov's Dozen (ND)
- SM** Speak, Memory. An Autobiography Revisited (London: Weidenfeld & Nicolson, 1967)
- SO** Strong Opinions (New York: McGraw-Hill, 1973)
- SR** "Solus Rex" in A Russian Beauty (RB)
- SS** "Signs and Symbols" in Nabokov's Dozen (ND)
- T** "Terror" in Tyrants Destroyed (TD)
- TD** Tyrants Destroyed and Other Stories (New York: McGraw-Hill, 1975)
- TD** "Tyrants Destroyed" in Tyrants Destroyed (TD)
- TE** "Time and Ebb" in Nabokov's Dozen (ND)
- TH** "The Thunderstorm" in Details of a Sunset (D)
- TI** "Terra Incognita" in A Russian Beauty (RB)
- TS** "Torpido Smoke" in A Russian Beauty (RB)
- TT** Transparent Things (New York: McGraw-Hill, 1972)
- UT** "Ultima Thule" in A Russian Beauty (RB)
- V** "Vasilii Shishkov" in Tyrants Destroyed (TD)
- VM** "The Visit to the Museum" in A Russian Beauty (RB)
- VS** "The Vane Sisters" in Tyrants Destroyed (TD)
- WI** The Waltz Invention (New York: Pocket Cardinal, 1967)

Nabokov's English Prose - A Chronology

[Publication dates of English works
and of translations from Russian]

- LD Laughter in the Dark (1938)
CCL "Cloud, Castle, Lake" (1941)
AU "The Aurelian" ("Pilgram") (1941)
RL The Real Life of Sebastian Knight (1941)
AP "The Assistant Producer" (1943)
AL "'That in Aleppo Once...'" (1943)
MO "Mademoiselle O" (1943)
GO Nikolai Gogol (1944)
FP "A Forgotten Poet" (1944)
TE "Time and Ebb" (1945)
CP "Conversation Piece, 1945" ("Double Talk") (1945)
NS Nine Stories (1947)
BS Bend Sinister (1947)
SF "Spring in Fialta" (1947)
SS "Signs and Symbols" (1948)
CO "Colette" ("First Love") (1948)
SM Speak, Memory (Conclusive Evidence) (1951)
LA "Lance" (1952)
L Lolita (1955)
P Pnin (1957)
SL "Scenes From the Life of a Double Monster" (1958)
ND Nabokov's Dozen (1958)
VS "The Vane Sisters" (1959)
PO Poems (1959)
I Invitation to a Beheading (1959)
IC The Song of Igor's Campaign (1960)
PF Pale Fire (1962)
G The Gift (1963)
TI "Terra Incognita" (1963)

VM "The Visit to the Museum" (1963)
 TC "Triangle Within Circle" (1963)
DF The Defense (1964)
EO Eugene Onegin (1964)
 LI "Lik" (1964)
E The Eye (1965)
 AA "An Affair of Honor" (1965)
WI The Waltz Invention (1966)
DS Despair (1966)
SM Speak, Memory (revised edition) (1966)
NQ Nabokov's Quartet (1966)
KQK King, Queen, Knave (1968)
NC Nabokov's Congeries (1968)
A Ada (1969)
M Mary (1970)
P&P Poems and Problems (1970)
GL Glory (1971)
 LL "Lips to Lips" (1971)
 DF "A Dashing Fellow" (1971)
TT Transparent Things (1972)
 C "The Circle" (1972)
SO Strong Opinions (1973)
RB A Russian Beauty and Other Stories (1973)
 RB "A Russian Beauty" (1973)
 LE "The Leonardo" (1973)
 TS "Torpido Smoke" (1973)
 BN "Breaking the News" (1973)
 UT "Ultima Thule" (1973)
 SR "Solus Rex" (1973)
 PE "The Potato Elf" (1973)
 P "Perfection" (1973)
LH Look at the Harlequins! (1974)
LS Lolita. A Screenplay (1974)
 NT "A Nursery Tale" (1974)

TD Tyrants Destroyed and Other Stories (1975)
 TD "Tyrants Destroyed" (1975)
 M "Music" (1975)
 R "Recruiting" (1975)
 T "Terror" (1975)
 AS "The Admiralty Spire" (1975)
 MC "A Matter of Chance" (1975)
 S "In Memory of L.I. Shigaev" (1975)
 BA "Bachmann" (1975)
 V "Vasiliy Shishkov" (1975)
 CH "Christmas" (1975)
 D Details of a Sunset and Other Stories (1976)
 D "Details of a Sunset" (1976)
 BD "A Bad Day" (1976)
 O "Orache" (1976)
 RC "The Return of Chorb" (1976)
 PA "The Passenger" (1976)
 L "A Letter That Never Reached Russia" (1976)
 GB "A Guide to Berlin" (1976)
 DB "The Doorbell" (1976)
 TH "The Thunderstorm" (1976)
 RU "The Reunion" (1976)
 ASL "A Slice of Life" (1976)
 BM "A Busy Man" (1976)

Introduction

Nobody can decide if I am a middle-aged American writer or an old Russian writer - or an ageless international freak. [SO, 106]

Vladimir Nabokov's tongue-in-cheek comment on the critics' difficulty to "place" him, while betraying his amused indifference toward any kind of literary categorization, nevertheless suggests three possible approaches to the problem. First the critic might consider Nabokov's life and literary career in the United States on which his current reputation rests and reach the first conclusion. Then he might take the author's Russian origin into consideration and the works written during his Western European exile and see the validity of the second possibility. And finally he might, overlooking the whole span of Nabokov's life and literary career, decide that the range and variety of his work must be seen in more inclusive terms. And yet the American novelist, the Russian émigré writer, and the "Continental dandy"¹ truly at home only in the free, international realm of the imagination are three important aspects of a complex personality, an unusual life, and a unique literary career, which combine to constitute the strange, siren phenomenon of Nabokov in contemporary literature.

The author's work as well as the special circumstances of his life defy a clear-cut classification; both present more problems than they offer solutions. Neither the characters and milieus nor the themes and techniques of his writings can be regarded as specifically Russian, American, or Western European. The action of his short stories and novels is laid in Russia, England, Germany, France, America,

Switzerland, and in the more fantastic realms of Thule, Padukgrad, Zembla, and Anti-Terra; his fiction exhibits a large variety of nationalities as well as cultural and social backgrounds. Equally inconclusive in regard to establishing a kind of dominant national or literary character of Nabokov's work is the examination of the themes and techniques of his art. Nor is the difficulty of finding a convenient category for the author and his work in the canon of a national literature recent.

The writings of Sirin, Nabokov's pseudonym during the twenty years of his European exile, were frequently characterized by his critics as being "different" and outside the tradition of Russian literature. Contemporary émigré critics like Adamovich, Andreyev, Ivanov, Struve, or Weidle referred, in a commendatory as well as a derogatory sense, to his "un-Russianness", his departure from or disregard of cherished traditional forms and national values.² Not without self-satisfied amusement, Nabokov alludes to this in his comments on Sirin when he writes that everything about him "was bound to offend Russian conventions" (SM, 287). In manners, mind, and the practice of his art, he was outside the main currents of Russian life and culture. The "vague sense of uneasiness" (SM, 288) Sirin left behind him when he left Europe is still a noticeable feature of the critical work dealing with Nabokov's art.

Nabokov's refusal "to be guided and controlled by a communion of established views and academic traditions" (SO, 266) is an attitude which he takes toward his life in general and his art in particular. It shows the absolute importance he attributes to the independence and originality of the artist and his imagination, which is all too often ignored by the critics' frantic search for predecessors and prototypes, for literary influences and communities of schools or movements. With mocking complacency, Nabokov delights in the individual difference of

his art and life:

I've never been influenced by anyone in particular, dead or quick, just as I've never belonged to any club or movement. In fact, I don't seem to belong to any clear-cut continent. I'm the shuttlecock above the Atlantic, and how bright and blue it is there, in my private sky, far from the pigeonholes and the clay pigeons. (SO, 116-17)

This insistence on the individual merits of an artist's work is a fundamental postulate of any critical evaluation of "worthwhile" (SO, 63) art, which creates its own rules and standards. To do justice to an author's writings, the critic should focus his attention on the original contribution, on "the quiddity of individual artistic achievement (which, after all, alone matters and alone survives)"³.

To study Nabokov's artistic achievement and his contribution to contemporary literature, one should proceed wary of accepted literary canons and categories and should ignore the nationality and origin of a writer as constituting his special identity (cf. SO, 63). And it might be wise, when trying to characterize Nabokov's stature in modern literature, to content oneself with his own - again tripartite - formula:

I see myself as an American writer raised in Russia, educated in England, imbued with the culture of Western Europe. (SO, 192)

I

A Linguistic Biography

I was a perfectly normal trilingual child [SO, 43]

Born in 1899 in St. Petersburg, "Russia's window to the West", Vladimir Vladimirovich Nabokov was, like the hero of his first English novel,

brought up in an atmosphere of intellectual refinement, blending the spiritual grace of a Russian household with the very best treasures of European culture (RL, 14).

In accordance with the cultural cosmopolitanism of his set and the special Anglophilia embraced by the Nabokov family, the children were brought up and educated largely by English and French-speaking nurses and governesses. Thus, together with "the comfortable products of Anglo-Saxon civilization" (SM, 79), Nabokov absorbed from early infancy several languages. The various English nurses and governesses (SM, 86-7), the children's books from England and comics from America, and the many articles of daily convenience and luxury imported from England make Nabokov's statement that he was "an English child" (SO, 81) seem hardly exaggerated. His mother used to read English books to him and translated Russian fairy tales into English for him, something which he considers not unusual "in certain circles in Russia"¹. At the age of six he could read and write English, but not Russian.² Only then it was decided that an instructor be employed to teach the boy his "native" language (SM, 154).

At about the same time, his bilingual education was supplemented by French, when a Swiss governess entered the services of the family. She stayed with the Nabokovs un-

til 1912, when Nabokov's high school years started.

During his tutorial era (1906-11), English and French governesses and Russian tutors were instrumental in developing the boy's knowledge of the three languages to such a degree that he was soon able to read the great works of world literature in the original languages.

In view of his early intensive familiarity with three languages, Nabokov's later proficiency may seem less stupendous, no matter how much of his knowledge was forgotten in the course of time, superseded by his later education, or pushed into the background by the circumstances of his life. The foundations of Nabokov's prodigious gift of languages, his sensitivity to their comparative qualities, can be clearly detected in the particular circumstances of his early life.

Whereas French was the language which cultured Russians of the beau monde traditionally adopted for the purpose of social intercourse, the special leaning towards English culture was a particular feature of the Nabokov family. Nabokov's uncle Konstantin, his father's "Englished brother" (SM, 292), was an accredited diplomat, living for many years in London (SM, 60-61), and his parents knew English extremely well. All three languages - English, Russian, and French - were spoken among the members of the family. This linguistic versatility seems to have been a constant source of enjoyment, and Nabokov recalls in his autobiography the relationship between him and his father, which was

marked by that habitual exchange of homespun nonsense, comically garbled words, proposed imitations of supposed intonations, and all those private jokes which is the secret code of happy families. (SM, 191)

His father, "belonging, as he did by choice, to the great classless intelligentsia of Russia" (SM, 185), had had, in his youth, a German tutor (responsible for two generations of passionate Nabokovian lepidopterists) and had studied

for a time in Halle, Germany. By reading, with the help of a dictionary, German books on butterflies (SO, 189), Nabokov acquired a rudimentary knowledge of German.³

His father, well acquainted with "the prose and poetry of several countries" (SM, 177), had an excellent library; it contained, in addition to the great works of Russian literature, a large number of French and English books, which Nabokov was able to read in the original at an early age.

Between the ages of ten and fifteen in St. Petersburg, I must have read more fiction and poetry - English, Russian and French - than in any other five-year period of my life. (SO, 42)

He recalls having read "all Tolstoy in Russian, all Shakespeare in English, and all Flaubert in French" (SO, 46), three favorites which have survived his changing tastes; other authors he enjoyed were Wells, Poe, Browning, Keats, Doyle, Kipling, Conrad, Chesterton, Wilde, Verlaine, Rimbaud, Verne, Chekhov, and Blok.⁴

Another facet of Nabokov's "cosmopolitan childhood" (SM, 236) was the great number of travels to Western European resorts. There were journeys to the French Riviera and the Italian Adria, to Biarritz, Wiesbaden, Bad Kissingen, Berlin, and Paris.

Given the extensive and varied multilingual experience of his childhood and youth, it is not surprising to find Nabokov, as an eight-year old boy, writing "nonsense in the language of Shakespeare"⁵ or later "peppering [his] Russian papers with English and French terms, which came naturally to [him]" (SM, 185).

But soon he concentrated his linguistic powers on the composition of Russian poems. The work on his early poems is characterized by the search for individual expression, by the endeavor to find a way to express his emotions and preserve them in language. But repeatedly he had to recognize the inadequacy of his "own, albeit poor and primi-

tive, wordsmithy" (G, 162). (The nature of the young poet's struggle with words is illustrated in The Gift [162-67] and in Speak, Memory [219-27].)

In March, 1919, the Nabokov family left Russia. In the hope that the political situation would soon allow them to return to their native land, they temporarily settled in London and a few months later moved to Berlin. Nabokov studied Slavic and Romance Languages in Cambridge (Trinity College). Linguistically, he concentrated entirely on the preservation and perfection of his Russian, in order to be able to cope artistically with the "rich nostalgia" (SM, 261) for his lost land and love. The intensely private Russian of his love poetry, medium of his emotional experiences, the beauty of Russia, and the memory of his opulent past (so little cherished and consciously appreciated while still present and alive), was the only language capable of expressing his feelings. Rather than absorbing the first authentic experience of England, Nabokov was obsessed by the fear

of losing or corrupting, through alien influence, the only thing I had salvaged from Russia - her language - (SM, 265).

This "positively morbid" feeling caused him to withdraw into a self-cultivated isolation, which also characterized his "secluded years in Germany" (SM, 278). He set about the task of intensely and methodically exploring the hidden riches of his "incomparable tongue" (A, 486) and adapting it to the purpose of keeping "alive and bright the vision of his past" (RL, 25). With the help of Dahl's Interpretative Dictionary of the Living Russian Language, he investigated the language systematically:

I...resolved to read at least ten pages per day, jotting down such words and expressions as might especially please me, and I kept this up for a considerable time. (SM, 265)

(A similar method, by the way, was employed later when Nabokov read Webster's New International Dictionary⁶ in or-

der to bring his English to the necessary level of excellence.)

His native Russian, learned so late and lost so soon, was thus developed against the background of his new English surroundings. It was during his Cambridge years that Nabokov consciously tried to become "a Russian writer" (SM, 261). The deliberateness of the process of perfecting his language is reflected in his poems of that time which, as Nabokov points out, were made

not so much out of the live cells of some compelling emotion as around a vivid term or a verbal image that I wanted to use for its own sake. (SM, 266)

They were experiments in language, expeditions of verbal adventure to chart unfamiliar territory and to discover new terrains of literary enterprise.

Although his concentration on Russian was almost complete, there can be little doubt that Nabokov had ample opportunity to perfect the English he had "imbibed in [his] childhood" (SM, 269); occasional poems in English bear witness to his view that Russian was not the only possible medium for literary creation.

In continuance of the trilingual theme started in his childhood, Nabokov also studied French literature and language during his three years in Cambridge.

One multilingual activity in which he has been interested all his life is translation. His keen interest in problems of language and style and his knowledge of several languages sharpened, at a relatively early age, his awareness to the challenge of literary translation. In his youth, he translated Heine songs for a Russian contralto (SO, 189), which, in view of his alleged lack of German, seems amusing. In Cambridge, he translated into Russian several English and French writers (O'Sullivan, Carroll [Alice in Wonderland], Brooke, Byron, Keats, Ronsard, and Rolland [Colas Breugnon]). When he moved to Berlin, he con-

tinued his work of translating English and French authors into Russian (Shakespeare, Tennyson, Baudelaire, Musset, Rimbaud); in addition, he translated Goethe (Prologue to Faust), another rare indication of his knowledge of German. In Paris he translated Pushkin into French (stanzas from Eugene Onegin). During his years in the United States, he made translations of Pushkin, Fet, Khodasevich, Tyutchev, and Lermontov, as well as of the anonymous Old Russian epic The Song of Igor's Campaign.

When he moved to Berlin in 1921, Nabokov practiced "linguistic occlusion" (SO, 189) more radically than in England. Here, too, he was afraid that the language of his surroundings might flaw the "precious layer of Russian" (SO, 189) he had so laboriously acquired. And the life of the Russian émigrés in Berlin was so "full and intense" that he felt no need to make contact with people outside that closed circle. Yet, in spite of the many social and cultural events of émigré life, it was a "freak existence" (SM, 283). The "intellectual luxury" (SM, 276) contrasted with physical destitution, the complete freedom of mind with the impossibility of returning to Russia. Eventually it was not only the increasingly unfavorable political situation in Germany which prompted Nabokov's decision to emigrate to America, but also the special problems of the émigré writer. The Russian exiles, those "hardly palpable people who imitated in foreign cities a dead civilization" (SM, 282) were, in the long run, an insufficient audience for the writer:

one also needs some reverberation, if not response, and a moderate multiplication of one's self throughout a country or countries; and if there be nothing but a void around one's desk, one would expect it to be at least a sonorous void (SO, 37).

It was this awareness of "working in an absolute void" (SM, 280), of producing his works in a vacuum, that accelerated Nabokov's decision to flee the "fragile unreality" of émigré life and leave the Continent for America.

Already during the early Thirties, Nabokov was convinced that devotion to his art would necessitate, given the particular circumstances of the historical situation, a new start in a different language and culture. Since English was the language which appealed most to him⁷ and with which he was most familiar next to Russian, Nabokov's choice was between England (where he unsuccessfully tried to secure a position) and America (where he knew he "would eventually land" [SO, 88]⁸).

In 1936, Nabokov made his first attempts "to use English for what may be loosely termed an artistic purpose"⁹, when he translated his novel Otchayanie [Despair] into English. Like the writer Udo Conrad in Laughter in the Dark, Nabokov must have been "loath to part with the experience and riches amassed in the course of [his] handling of [the Russian] language" (LD, 215), when he set out to compose in another language. He was, after all, one of the leading young émigré writers - and here is an important distinction between Nabokov and Joseph Conrad, with whom he is frequently compared - who had written a considerable number of poems, short stories, and novels in Russian before he began writing in English. His works were repeatedly commended for the versatility and originality of language, rather than their content.¹⁰ At the time of abandoning Russian for English, the former had "embodied a certain vision in the precise terms that fitted it"¹¹, and with the change of language, a change of artistic emphasis was bound to ensue. At the height of his career as a Russian writer, the decision to relinquish the polished instrument of creative imagination, though linguistically endurable, was, no doubt, emotionally trying to Nabokov (cf. SO, 190).

The shift "from the mirage of one language to the oasis of another"¹² was accomplished gradually, and Nabokov was far from being unprepared for it. In a way, Nabokov "had been scribbling in English all [his] literary life in the

margin, so to say, of [his] Russian writings"¹³; so the adoption of English as the language of his future works was less sudden and dramatic than it may appear. When he speaks of having begun "rather sporadically to compose in English a few years before migrating to America" (SO, 54), the allusion is to the translations of his own novels, as well as to the composition of The Real Life of Sebastian Knight, written in Paris in 1938 (SO, 89) or 1939 (SO, 6).

In comparison with the Russian he had used and perfected over a period of more than twenty years, his English was considerably less natural and less adapted to the special demands of literary creation. Some of the uncertainty accompanying Nabokov's first attempts in English (translations and original English works) is reflected in the circumstances surrounding their production and publication. Kamera Obskura [Laughter in the Dark] was first translated by W. Roy as Camera Obscura (1936), presumably because its author was reluctant to undertake the task himself. The first novel Nabokov translated into English himself, Otchayanie [Despair], was checked by an Englishman hired through an agency. (The gentleman soon gave up, wondering, Nabokov ironically suggests, if the book "might not have been a true confession"¹⁴.) However, on the strength of his translation, he was confident that he might use English as a "wistful standby for Russian" (SO, 89). In 1937 he was so dissatisfied with the earlier translation of Kamera Obskura [Camera Obscura] ("insufficiently revised by me" [SO, 82]) that he attempted - "not quite successfully", as he admits (SO, 82) - "to English the thing anew" under the title Laughter in the Dark (1938).

The years between the writing of his last Russian novel, Dar [The Gift]¹⁵, and his first "straight English novel" (SO, 54), The Real Life of Sebastian Knight (1941), were years of apprehension of "never being able to bring

[his] English prose anywhere close to the level of [his] Russian" (SM, 265). He presumably experienced the same "linguistic throes" which Sebastian Knight felt when he started writing in English (cf. RL, 79), and those "strainings, those flingings in verbal distress"¹⁶ were to accompany him throughout the intermediate years of changing from Russian to English. The Real Life of Sebastian Knight was subjected to several checkings by native speakers in Paris and later in America, which also shows the extent of Nabokov's concern "with the fragility of [his] English"¹⁷ at the time of abandoning Russian. He was anxious that his first English work should sound natural and fluent and should not read as if it were translated.¹⁸ Similarly, his first English short stories were checked by native speakers before publication in The Atlantic in the early Forties. Whereas in the translation of his own novels he had the reassurance of a "Russian safety net spread below" (LH, 120), his first English compositions were complicated and daring acts.

In his move westward, Paris was only an intermediate and personally depressing stage. In the late Thirties in France, Nabokov was concerned, like the narrator of Look at the Harlequins!, with the question:

could I fight off the formula and rip up the ready-made, and switch from my glorious self-developed Russian, not to the dead leaden English of the high seas with dummies in sail-or suits, but an English I alone would be responsible for, in all its new ripples and changing light? (LH, 124)

His novels in English now show the success of the transition. At the time, however, Nabokov felt acutely "the pangs of that substitution" (SO, 89), and the complete change was certainly a protracted and painful process.

My private tragedy...is that I had to abandon my natural idiom, my untrammelled, rich, and infinitely docile Russian tongue for a second-rate brand of English, devoid of any of those apparatuses -

the baffling mirror, the black velvet back-
drop, the implied associations and traditions
- which the native illusionist, frac-tails
flying, can magically use to transcend the
heritage in his own way.¹⁹

In spite of his English childhood, his prodigious reading
of English literature, and his college education in England,
the language could not immediately and easily afford him
the richness, flexibility, and associative subtlety of his
Russian.²⁰

The most moving comments on the change from Russian
to English can be found in the Russian and English poems
written during and shortly after that transition. To quote
from an English poem dealing with this subject, here are
the last eight lines of "Softest of Tongues" (1941):

To all these things I've said the fatal word,
using a tongue I had so tuned and tamed
that - like some ancient sonneteer - I heard
its echoes by posterity acclaimed.
But now thou too must go; just here we part,
softest of tongues, my true one, all my own....
And I am left to grope for heart and art
and start anew with clumsy tools of stone.²¹

Most of Nabokov's fictional characters being émigrés,
it is not surprising that they have to cope with the prob-
lems of using another language, sometimes even for literary
creation. Pnin is one example of a displaced person, grop-
ing for comprehension in the maze of a foreign language,
only insufficiently managing to find his place (linguistic,
cultural, existential) in a new and strange world. Two
other scholars, Humbert Humbert and Charles Kinbote, also
change their languages and write their books in English.
Their works retain a noticeable amount of remnants of
their original cultural and linguistic origins. "Mister
R.", in Transparent Things, living mostly in Switzerland
and France, is another author who writes his works in English,
although it is not his native language. The narrator of
Look at the Harlequins! seems to echo Nabokov's own ex-
perience when he relates the various circumstances and prob-

lems accompanying his change from Russian to English; he proudly asserts, as Nabokov may, that he has managed to transcend "the rack and wrench of literary metamorphosis" (IH, 122).

These examples come from works written after Nabokov had effected the change to English. Since the problem arose in the middle Thirties, Nabokov has made it a subject of his fiction. The earliest mention of a writer faced with the difficulty of exchanging his native tongue for another can be found in Laughter in the Dark. Whereas in the original Russian version²² the character of Udo Conrad (then called Dietrich von Segelkranz) is simply presented as a German writer who has for the last years lived in the South of France, in the later English version we hear that he has left Germany and exiled himself there; he is even envisaging the possibility of writing in French if it were not for the dread of giving up the riches of his long experience of writing in German (LD, 215).

The parallel of Nabokov's personal experience and its appearance in his fiction is even more noticeable in The Real Life of Sebastian Knight, also written during the time of his change from Russian to English. Both the narrator and Sebastian are Russians by birth, and both switch over to English for their literary labors. The narrator's statement that Sebastian's Russian was still "purer and richer than his English ever was, no matter what beauty of expression he attained in his books" (RL, 80) seems to express Nabokov's own opinion about the relationship between his two languages. The narrator also believes that Sebastian found it inordinately hard to dismiss his native Russian, language being "a live physical thing" (RL, 79).²³

Thus, in several prose works and poems of the period (1935-40), Nabokov takes up the theme of the writer faced

with the necessity of giving up his native tongue, a theme which recurs in several of his later novels. The 1974 novel Look at the Harlequins! (120-26) contains the most detailed account of the problems and considerations involved in such a change.

The awareness that the European period of his life was coming to an end, the depressing circumstances of his years in Paris, and the anxious anticipation of writing henceforth in a new language made Nabokov's sojourn in France especially cheerless. In Speak, Memory he writes: "My bleakest recollections are associated with Paris, and the relief of leaving it was overwhelming" (SM, 258).²⁴ In May 1940, only about a fortnight before the fall of Paris, Nabokov left France from St. Nazaire, and America gained one of its most outstanding modern novelists.

The next years in the United States were still years of linguistic transition and gradual metamorphosis. In 1941 Nabokov was still unfavorably comparing his English with his Russian:

The English at my disposal is certainly thinner than my Russian; the difference being, in fact, that which exists between a semi-detached villa and a hereditary estate, between self-conscious comfort and habitual luxury.²⁵

"Self-conscious comfort" aptly characterizes his English prose of those years, but at the same time his modesty, while suggesting the brilliance of his Russian, is certainly exaggerated. By 1944, after Nabokov had written The Real Life of Sebastian Knight, six short stories, and the critical study of Gogol, there was very little evidence of his "poor vocabulary" (GO, 150), nor can it be said that the novel or the stories were shaped by "clumsy tools of stone". Nabokov's statements concerning the insufficiency of his English sound increasingly like facetious understatements in whose truth he hardly believes, unless his standard be "superhigh" (GO, 149). In 1956,

having written Lolita, he still referred to his "second-rate brand of English"²⁶, and in the following years he repeatedly voiced (with varying degrees of seriousness) opinions like: "My English is getting better"²⁷, "As a writer, I am better in Russian"²⁸, or "[I have reached] a certain degree of precision in the use of my private English" (SO, 154).

There can be little doubt that today Nabokov has completely overcome whatever obstacles there may have been and must be ranked as one of the most brilliant and idiosyncratic stylists of English. Whereas in 1957 a critic complained about Nabokov's prose as exhibiting "almost every stylistic vice"²⁹, after Lolita, Pale Fire, and Ada, comments like the following are more representative and to the point:

Vladimir Nabokov seems to be the best writer of English prose at present holding American citizenship... His sentences are beautiful out of context and doubly beautiful in it. He writes prose the only way it should be written - that is, ecstatically. (John Updike)³⁰

Nabokov is a consummate master of style. He is capable of more exquisite modulation, nuance, beauty, and power than is any person who has written of his work. His mastery of English is not quite the incredible anomaly that it has often been made out to be. (Clarence Brown)³¹

II

Words, Words, Words

1. Creative Language

that promised land where, at last, words are meant to mean what they mean [SM, 81]

Given the varied, intensive linguistic and cultural experience of Nabokov's past, and in view of his extensive reading in several languages, it is not surprising that his handling of the English language reflects a self-conscious, sagacious, and discriminating attitude. In fact, few authors are so acutely and fastidiously aware of the infinite possibilities of language for the creation of subtle, complex, and haunting imaginative worlds. In all his prose, we can detect his passionate probing of what John Updike, in a short story, calls "the curious and potent, inexplicable and irrefutably magical life language leads within itself"¹. No other writer since Joyce has so relentlessly and inventively ransacked the English language for original and individual ways of expression. With the exactingness of the expert and the urgency of the devotee, Nabokov is constantly in pursuit of freshness and precision. He is an addicted experimenter with words, a life-long seeker of verbal adventures.

Words are the material with which the writer creates his imaginary worlds. In I.A. Richards' definition, words are

the meeting points at which regions of experience which can never combine in sensation or intuition, come together. They are the occasion and the means of that growth which is the mind's endless endeavour to order itself.²

Their central role is duly recognized and painstakingly

emphasized in Nabokov's works. Words, as the poet Fyodor in The Gift writes, are "the living connection between [his] divine excitement and [his] human world" (G, 165). In them converge abstract letters and concrete objects, general concepts and personal associations, impalpable form and sensuous experience. Dylan Thomas, a highly language-conscious poet and verbal inventor, has expressed the following view:

There they were [i.e. words], seemingly lifeless, made only of black and white, but out of them, out of their own being, came love and terror and pity and pain and wonder and all the other vague abstractions that make our ephemeral lives dangerous, great, and bearable.³

Nabokov's sense of wonder and reverence is similar; he would also subscribe to the words of Charles Kinbote, an otherwise extremely unreliable source for Nabokovian ideas, who writes (having just gained possession of Shade's manuscript of "Pale Fire"):

We are absurdly accustomed to the miracle of a few written signs being able to contain immortal imagery, involutions of thought, new worlds with live people, speaking, weeping, laughing. (PF, 289)

Nabokov, the artist, translator, scientist, and scholar, has written in Russian, English, and French, a fact which has no doubt considerably heightened his language consciousness. Words are to him living organisms with magic etymological, morphological, and phonological histories and exciting properties of lexical, associative, and expressive meaning. He accordingly handles them with exceptional deliberation, like a jeweler handles gems. With expertise he examines their qualities of shape, weight, color, and brilliance and sets about the task of bringing out their full potentialities. If required, he will cut them to the desired size and shape, so that their prism will yield a maximum of many-faceted luster and translucency. If his treasure of indigenous materials does not contain a particular specimen, he will either produce one synthetically

or insert a foreign one in the premeditated setting of the artefact. As A. Kazin remarks,

Nabokov's is more than "a gift of languages"; it is clearly an infatuation with language itself as the source and foundation - not the mere interpreter - of "reality". An original writer becomes a language in himself, and like any other language gives names to things that we accept as equal to things.⁴

The supreme importance Nabokov attaches to language is intimately linked up with the aesthetics of his art. For him, literature is above all a phenomenon of language and not of ideas.⁵ Only in the particular verbal form can the quiddity of a great literary work be properly apprehended. Literature is not in the service of a moral, didactic, social, or political purpose, but has value and meaning only in itself, in the adherence to aesthetic beauty and the freedom and glory of the individual imaginative achievement. The language of the true artist, as Nabokov maintains, has its ultimate function in the context of the nonutilitarian nature of art. It does not describe reality or interpret life, but creates a new and different reality which has truth and meaning only within the predominantly aesthetic, non-referential frame of artistic language.

Nabokov's concern with words cannot be gathered only from the particular quality of his fictional prose, but is also frequently evident in comments by his characters, especially his artist-heroes. Thus the narrator of The Real Life of Sebastian Knight describes his half-brother's struggle with words:

[the writer's problem consists in] the bridging of the abyss lying between expression and thought; the maddening feeling that the right words, the only words are awaiting you on the opposite bank in the misty distance, and the shudderings of the still unclothed thought clamouring for them on this side of the abyss. He [i.e. Sebastian] had no use for ready-made phrases because the things he wanted to say were of an exceptional build and he knew

moreover that no real idea can be said to exist without the words made to measure. So that (to use a closer simile) the thought which only seemed naked was but pleading for the clothes it wore to become visible, while the words lurking afar were not empty shells as they seemed, but were only waiting for the thought they already concealed to set them aflame and in motion. (RL, 78-79)

Here, playing with the traditional rhetorical concept of words as the dress of thought, V. (the narrator) makes it clear that signifiant and signifié form one organic, indivisible whole and that the conscious artist is forever "groping along a certain ideal line of expression" (RL, 79). The literary artist strives for the harmonious union of form and content and for the perfect realization of his vision in words. His individual artistic achievement, says Nabokov, "should be immediately recognized by a special pattern or unique coloration" (SO, 63), by the unmistakable personal style of his work.

While working within the limits and rules of the language used by all members of the speech community and creating within the literary tradition, he must find his own distinguished style and individual expression. He must shape, with "the same words every poet [is] stringing together" (G, 105), his true identity as an artist and achieve "that originality of literary style which constitutes the only real honesty of a writer" (A, 471). Artistic merit in literary art is due "not to what is said but to how it is said - to the dazzling combinations of drab parts" (GO, 56). Nabokov has repeatedly stressed the writer's obligation to make a distinctly new contribution to literature. In Speak, Memory and The Gift,⁶ he illustrates the lures and deceptions to which the young and inexperienced poet is exposed, before time and practical knowledge enable him to overcome the fashionable, extraneous, and derivative patterns of thought and expression. An artist cannot establish his own personal style until he has surmounted the obstacles

of involuntary imitation, alien influence, and restricting tradition and reached that mastery over language which allows him to give congenial form and expression to his own vision.

Many of Nabokov's artists struggle with words to make them carry the special burden intended for them. Throughout Invitation to a Beheading, Cincinnatus tries to express his fears, emotions, and thoughts, but in order to understand himself and be understood, he must "bring the words to bay" (I, 83)⁷. Fyodor's book, The Gift, is, among other things, the account of his search for a distinctly personal voice as a writer. He is, like Nabokov, a lover of words (G, 345)⁸, "a mere seeker of verbal adventures" (G, 151), whose professed aim is "to reach a final dictatorship over words" (G, 376). The urgent attention given to words is apparent in the frequent comments of Nabokov's artists about their verbal failures and triumphs. Word games are only one particular striking feature pointing to the word consciousness of many artist-heroes. Hermann in Despair, Sebastian in The Real Life of Sebastian Knight, Humbert in Lolita, Kinbote and Shade in Pale Fire, Van and Ada in Ada, Mr. R. in Transparent Things, and the narrator of Look at the Harlequins! explicitly allude to the specific linguistic problems of literary creation, and their works are indicative of the extent to which they have succeeded in giving life and permanence to their individual experience.

External, obvious indicators of Nabokov's word consciousness can also be seen in numerous marginal remarks, scattered throughout his fictional works, about the submerged, etymological meaning of words and about delicate properties of association, tone, and nuance. The following examples indicate the nature of these comments (see Appendix 1.1):

"Don't mention it, don't mention it," she replied and added many similar words - the poor relations of real words - and how many there are of them, these little throw-away words that are spoken hurriedly and temporarily fill the void. (DF, 87)

the word "sometime", which serves both the past and the future (G, 341)

Hugh retraced his steps, which was once a trim metaphor (TT, 14)

Armande believed (in the vulgar connotation of the word), that Julia Moore had met Percy (TT, 45)

he...tried to realize (in the rare full sense of the word), tried to possess the reality of a fact... (A, 251)

Conversely, words are taken for granted and used vulgarly by many of Nabokov's negative characters. He mercilessly ridicules their misuses of language, their banality of diction and thought, their false, pompous utterances, and their empty clichés. There is a long list of these revilers of language in his fiction: a large group of Freudians and pseudo-psychologists with their ludicrous ideas and sham-scientific lingo, politicians and journalists with their cheap jargon, and many others whose language is dull, crude, and philistine. Examples are the narrator of "A Lashing Fellow", Koldunov in "Lik", Dr. Shoe in "Conversation Piece", M'sieur Pierre in Invitation to a Beheading, Dr. Azureus in Bend Sinister (also Paduk, Skotoma, and the propagandist pamphlets), the criticasters Linyov and Goodman in The Gift and The Real Life of Sebastian Knight, respectively, headmistress Pratt in Lolita, Gradus in Pale Fire, and many others. They reveal their pettiness, stupidity, and pretentiousness by their own way of speaking. The "brutish routine acceptance" of language (PF, 289) and the mindless, perverted way it is used by Nabokov's unfavorable characters is especially noticeable since it occurs within the radically different prose of his own art; the condemnation becomes all the more effective and devastating.

For Nabokov and his literary artists, words are delicate, living things, which deserve the most meticulous attention. Nabokov's fiction is characterized by an overwhelming word consciousness, a subtle sense of the infinite complexity of the writer's material. The artist is, above all, a relentless explorer of the mysterious, fascinating world of words and

meanings, and his works are attempts to chart the territory and find paths leading to "that promised land where, at last, words are meant to mean what they mean" (SM, 81). Ferdinand, the eccentric writer in "Spring in Fialta", prefers to call himself "weaver of words" (SF, 16), and in Bend Sinister Shakespeare is referred to by the same title (BS, 123). Pyodor, in The Gift, compares his creative work with that of a blacksmith, forging and welding, shaping and hammering his materials into form in his "wordsmithy" (G, 162). As makers of their own worlds, they make their own languages. They do not use general plans and prefabricated parts for the construction, but detailed drawings and small, carefully hewn and fitted bricks. The literary artist is a "wordman", a term applied both to Van (A, 211) and to Nabokov (SO, 109), an "inventor of words" (SO, 251), or, as John Shade likes to see himself, "a dealer in old and new words" (PF, 217).

The artist's impulse to create and shape is above all a striving to obtain control over language and to adapt it perfectly to the demands of his imaginative vision. Whatever he does, he does with words. Creative writing is "the art of verbal invention" (SF, 16) and an act of self-expression, of imposing one's artistic individuality on language. In a way, writing fiction is, as the narrator of Look at the Harlequins! writes, "the endless re-creation of [the artist's] fluid self" (LH, 97), the continuous process of expressing personal perceptions, feelings, and thoughts in aesthetic verbal forms. Asked in 1971 what literary virtues he sought to attain and how, Nabokov, deceptively modest and revealingly ambitious, replied:

Mustering the best words, with every available lexical, associative, and rhythmic assistance, to express as closely as possible what one wants to express. (SO, 181)

This statement emphasizes what all of Nabokov's fiction clearly shows: the supreme importance of verbal mastery and the incessant urge to give expression to one's self through language.

2. Verbal Transfusion

Fluid transitions from one
tongue to another [BS, xvii]

An important aspect of Nabokov's highly developed language consciousness is his concern with and practice of literary translation. With an excellent knowledge of the languages, cultures, and literary works of several countries, he is especially qualified to deal with the problems of translation, that "queer world of verbal transmigration"⁹. In translation, the verbal adventurer has found another field of fruitful involvement with the magic and mystery of language. In his practice of translating, there is a noticeable change from his earlier poetic translations to the later rigidly faithful 'literal translations'. Whereas he had previously retained rhyme and meter and included as much as possible associative qualities when translating the poetry of Russian authors, he later turned away from this method, which he increasingly felt to be distorting and inadequate.

No translator of a highly structured literary text can hope to achieve a perfectly faithful translation, rendering not only the sense, but also the elusive properties of phonological, rhythmical, and associative meaning. Yet the ideal is to come as close as possible to the specific character and meaning of the original. Meticulous attention to the verbal texture of a poem must precede any attempt to understand what it means and to translate it into another language. In his 1941 article "The Art of Translation", Nabokov particularly stresses the translator's duty to examine the "social background of words, their fashions, history and period associations"¹⁰. Nothing less than the complete possession of both languages and the thorough knowledge of the historical, cultural, and literary conditions of the period to which the original work belongs is re-

quired of the translator. In addition, he must have talent and imagination. In Bend Sinster, Nabokov illustrates the complexities metaphorically in the following passage:

It was as if someone, having seen a certain oak tree (further called Individual T) growing in a certain land and casting its own unique shadow on the green and brown ground, had proceeded to erect in his garden a prodigiously intricate piece of machinery which in itself was as unlike that or any other tree as the translator's inspiration and language were unlike those of the original author, but which, by means of ingenious combinations of parts, light effects, breeze-engendering engines, would, when completed, cast a shadow exactly similar to that of Individual T - the same outline, changing in the same manner, with the same double and single spots of sun rippling in the same position, at the same hour of the day. (BS, 122)

For many years, Nabokov has employed his verbal skill and poetic talent, his "gift of mimicry", to attempt the impossible, often with highly successful results.¹¹ But he became increasingly dissatisfied with the products, and doubtful about the viability, of poetic translation. Ever since the late 1950's, he has expounded his view that "literal translation" ("the expression 'literal translation' is more or less nonsense"¹²) is the only responsible and faithful method of approaching literary translation. He now mocks "the simpletons who think that all is well if the 'spirit' is rendered (while the words go away by themselves on a naive and vulgar spree...)" (I, 6). His growing reverence for the complexity of great poetry, combined with the realization of the "non-correspondence of verbal series in different tongues"¹³, caused him to relinquish altogether his earlier practice. Separate words in the original stand in subtle relationships of grammar, rhythm, and sound which are impossible to transfer into another language:

What makes this exchange of secret values possible is not only the mere contact between the words, but their exact position in regard both to the rhythm of the line and to one another.¹⁴

In his Eugene Onegin translation and commentary, he offers the following view of "literal translation":

A "literal translation," as I understand it, is a somewhat tautological term, since only a literal rendering of the text is, in the true sense, a translation. However, there are certain shades to the epithet that may be worth while preserving. First of all, "literal translation" implies adherence not only to the direct sense of a word or sentence, but to its implied sense; it is a semantically exact interpretation, and not necessarily a lexical one (pertaining to the meaning of a word out of context) or a constructional one (conforming to the grammatical order of words in the text). In other words, a translation may be, and often is, both lexical and constructional, but it is only then literal when it is contextually correct, and when the precise nuance and intonation of the text are rendered. (EO, III, 185)

Thus, to Nabokov the only true translation is that which reproduces "as closely as the associative and syntactical capacities of another language allow, the exact contextual meaning of the original" (EO, I, viii). The special meaning of a poem, its indivisible unity of denotative substance and verbal suggestiveness, cannot be adequately rendered by "arty paraphrase" (SO, 81). No matter how smooth a poetic translation may read, the effect is frequently dearly bought at the price of falsification and distortion. The nearest one can come to the full appreciation of a great poem (and that is Nabokov's primary concern) in translation is a literal, rigorously faithful translation with ample notes pointing out the untranslatable subtleties of the original.

For the last twenty years, the "servile path of literalism" (SO, 254) has been the only viable one for Nabokov. His scornful comments about poetic translations during these years show some of the harshness "of a religious convert upon his old faith", as A. Field aptly remarks.¹⁵ To Nabokov "poetic" translators are "transmongrelizers" (A, 64), whose misguided labors result in "transversions" (A, 65)

and "transfigurations" (SO, 123). This uncompromising attitude is another indication of Nabokov's hypersensitive language consciousness and his impatience with a superficial appreciation of the verbal magic of imaginative art.

Many of Nabokov's characters are equally interested in the creative challenge of translation, in those "fluid transitions from one tongue to another, semantic transparencies yielding layers of receding and welling sense" (BS, xvii). In common with their creator, they are highly aware of the difficulties of translation and impatient with linguistic incompetence. There are many examples of translations of (more or less famous) poems in Nabokov's novels, ranging from the poems of Shakespeare (BS, 120-21; PF, 80), Donne (PF, 240-41), Marvell (PF, 241-42; A, 65), Goethe (PF, 239), Chateaubriand (A, 138), Keats (LH, 77), Pushkin (GL, 57; DS, 73, 139; P, 68), Lermontov (GL, 162-63), Fet (A, 412), Nekrasov (G, 239, 264), and Grigoriev (A, 413) to Apukhtin (G, 160), Coppée (A, 127, 247), Romanov (A, 264), and Shade (A, 585).

In his critical articles as well as in his fiction, Nabokov takes great delight in pointing out mistranslations, hilarious howlers, and grotesque disfigurations, some of them obviously made-up.¹⁶ He consistently attacks linguistic incompetence and protests against the treatment which the delicate verbal textures of literary art receive at the hands of misinformed, careless, and insensitive people.

III

Polyglotism

The ability to render an exact nuance by shifting from [English] to a brief burst of French or to a soft rustle of Russian. [SO, 184]

Nabokov's claim that he is trilingual, "in the proper sense of writing, and not only speaking, three languages" (SO, 111), is convincingly substantiated in his fiction. He has written in English, Russian, and French, and his English works (including the English translations of his Russian prose) contain numerous words and phrases from other languages, especially French, Russian, and German.

The writer as polyglot is an unusual, though not rare, phenomenon in modern literature. Stefan George and Rilke, for example, though they wrote poems in other languages than German, never reached excellence in their non-German compositions. George composed a few French and English poems; Rilke wrote a number of poems in French, with which he was thoroughly familiar, some in Russian, which he did not know very well, and a few in Italian. Among English-writing authors, the case of Joseph Conrad is an often-cited, though misleading, example. His native language was Polish and he was proficient in French, but he wrote only in English. T.S. Eliot composed poems in French; Ezra Pound's Cantos betray his knowledge of several languages; Samuel Beckett, thoroughly bilingual, has written in English and French. With the exception, perhaps, of Beckett, none of these writers has made a distinguished

contribution to two languages and literatures.

Nabokov's use of words from other languages is unusual not only because of its extent. It is also an all-pervading manifestation of the multilingual, cross-cultural character of his fiction (and the author's life) and an indication of his skillful assimilation of foreign materials for the purpose of creating special effects.

It is with Joyce's polyglotism that Nabokov's has most affinities. Just as Joyce has woven a multitude of elements from other languages into the texture of his two polylingual works, Ulysses and Finnegans Wake, Nabokov incorporates numerous words and phrases from the languages he knows in his fictional works. Both writers are extremely language conscious, perfecting their language in exile; both are superbly gifted innovators and inventors of language; both write an English rich in word-play, musicality, and fresh coinages; both exploit the resources of the English language for its hidden treasures of sound, sense, and suggestiveness.

1. Polyglotism and Exile

The occasional use of expressions or phrases from another language may be a conventional and convenient way to indicate that the action takes place in a foreign country or to point out the nationality of a character. But in Nabokov's work it also has a deeper significance. Most of his protagonists are exiles living in alien surroundings. The constant interpenetration of native and foreign language and culture is an expression of the characters' insecure, ambivalent existential status in the world they inhabit.

Nabokov's fictional works may be grouped, in regard to their setting and their social, cultural, and linguistic circumstances, in three fairly distinct categories. A number of novels deal with relatively closed, monolingual

milieus (e.g. M, KQK, E, or LD); several works have more cosmopolitan settings and multilingual characters (e.g. GL, DS, G, RL, L, or P); and finally, there is a group of books which exhibit free, imaginary linguistic and cultural conditions (e.g. I, BS, PF, or A). Although one cannot speak of a chronological development of Nabokov's fiction from monolingual to multilingual worlds, there is a larger presence of cultural multiplicity and linguistic variety in his later works (written after 1940) than in his earlier ones. The "development" reaches its climax in Ada, in which various languages and cultures interweave in the texture of an extraordinary imaginative and verbal feat.

Nationality of the protagonists, place(s) of action, cultural condition(s), and linguistic situation(s) enter into a variety of combinations:

- 1) Russian émigrés living in Germany: Russian is their native language and German that of their surroundings; depending on their social and educational background, the émigrés can also speak French, English, and German (RC, M, DB, AA, E, DF, BM, LL, RU, M, P, LE, DS, RB, S, TS, R, ASL, BN, CCL, G).
- 2) Russian émigrés living in various Western European countries, especially in France: Russian is their native language; the cosmopolitan circumstances of their lives are reflected in their knowledge and use of other languages (MC, BA, DF, GL, C, SF, LI, VM, V, RL, AP, AL).
- 3) Characters of unspecified, mixed, or imaginary national origin living in more or less fictitious countries: their native language is either not stated or imaginary; several of them are bi- and some trilingual (T, TI, I, TD, SR, UT, BS, PF, A).
- 4) Characters of different national origins living in America (and various European countries) (TE, CP, SS, L, P, PF, TT, LE).

In some cases, the attribution of works to one category, due to the variety of the individual's experience, is very difficult (hence, for example, the appearance of PF in both the third and fourth groups).

Very few of Nabokov's characters actually live in their native country (although the remembered past is a significant part of their lives and is given ample space). An exclusively German milieu is presented in a number of works (D, NT, KQK, AU, and LD); a few have a Russian setting (CH, BD, O, FP, and SL); three stories have an Anglo-Saxon background (PE, LA, and VS). Several stories are hard to classify: two are written in the form of a letter (L, AS), another is an artistic vignette of Berlin (GB); in some, the setting is almost insignificant (T, TH, or TD); two short stories take place in a train (MS, PA).

Exile, as can be seen from this overview of Nabokov's fiction, is the fundamental fact of the lives of most characters. They are strangers in the world in which they live, displaced persons without home, social position, or genuine roots. Only their native language and culture, alive in the closed circle of émigrés, sustains them in their isolation and keeps fresh their emotional link with their past. At the same time, the linguistic seclusion prevents them from communicating with the world around them and finding a more lasting place in it. The constant duality of their existence, its ambivalence and insecurity, is emphasized by the duality of languages, the private possession of their native tongue and the public necessity of the foreign language.

The linguistic situation of the characters is an expression of their existential situation. Although G. Steiner's statement that "the multi-lingual, cross-linguistic situation is both the matter and form of Nabokov's work"¹ is perhaps too sweeping, there is a close connection between the polylinguistic character of his fiction

and the nature of émigré life, always undermined in its apparent self-sufficiency and independence by the intrusion of elements of foreign language and culture. The exiles cannot ignore the alien world around them which presses on them and forces them to realize their unnatural, isolated situation. The adaptation of another language is a correlative of the loss of home and country in the past. The émigré's lot in a foreign country cannot be compensated for by the rich cultural life within the hermetic community of his compatriots. For the Russians stranded in a strange land, their native language affords them only an illusory, though powerful, connection with their past, while the present voices its unignorable demands and incessantly points out their precarious status. By strategically placing certain foreign words in the path of their daily activities and forcing them to use foreign terms, Nabokov shows their dependence on the outside reality which they often try to ignore.

2. Polyglotism - Forms and Functions

It is not Russian, as one might expect, but French which supplies the majority of foreign words in Nabokov's English prose. A count reveals over 4000 French words (mainly in Ada and Lolita); Russian words number about 2500 (mainly in Ada, Prin, and Look at the Harlequins!). German words amount to a little over 250 (King, Queen, Knave has the largest number). In comparison to these three languages, the 150 Latin words (though surprisingly many) and the few Italian and Spanish words are negligible.

A special aspect of Nabokov's polyglotism (and his verbal inventiveness) is the creation of new languages for his fiction. The three most significant occur in "Solus Rex", Bend Sinister, and Pale Fire. Examples of minor

dialects can be found in Lolita (p.122) and Ada (Kapuskan patois [p.139] and local "Canady" slang [pp. 139, 329, 330, 358, 376, 414, 416]).

Nabokov's polyglotism is a constantly felt presence in his English prose. The author, always aware of the comparative qualities, forms, and functions of words in different languages, clearly delights in the use of foreign expressions and phrases, in multilingual wordplay (see VII.10) and onomastics (see VII.11). The multilingual consciousness of the author (and many of his narrators) is also visible in the many en passant comments on various aspects of expression in Russian, French, and German. Some examples are (see also Appendix 1.2):

money in German being gold [i.e. Geld], in French silver [i.e. argent], in Russian copper [i.e. med'] (DS, 101)

But "in a wink", as the Germans say [i.e. in einem Augenblick] (L, 113)

Think and dream are the same in French [i.e. songer] (A, 120)

a Frenchman who wants a cravate, an Italian who demands a cravatta, and a Russian who pleads gently for a galstook (KQK, 72)

"C'est la vie, as the Germans say (LH, 212) [cf. c'est la vie, as Eric (Wind, a German) so originally says (P, 57)].

Beside using foreign words and phrases to indicate a character's particular idiom, Nabokov also reproduces typical features of a foreign language in the English he speaks. Pnin's brand of English, retaining Russian and French particularities of vocabulary and syntax (see Appendix 2.1), and the curious English of Orlovius (DS) or Silbermann (RL), bristling with Germanisms (see Appendix 2.2), are notable examples of Nabokov's sensitivity to the qualities and characteristics of other languages (which, in the case of Russian, is not surprising).

Some main categories of Nabokov's use of foreign languages in his English fiction may be distinguished and will be briefly characterized below.

2.1 Quotations

Many quotations from literary works appear in the original language. Among authors quoted are Rabelais, Ronsard, Belleau, Goethe, Pushkin, Mérimée, Turgenev, Baudelaire, Mallarmé, Coppée, Verlaine, and Rimbaud.²

Nabokov also gives examples of the poetry and prose of several fictional authors, most of them Russians: the philosopher Delalande (I, 7, 8; G, 321, 323), the poet Perov (FP, 33), Liza (P, 56, 181), Van (A, 138), Belle (LH, 89, 249), or the narrator of Look at the Harlequins! (LH, 25). Proverbs, lyrics, dictionaries, and various other sources are often also quoted in the original language (e.g. KQK, 174, 175; GL, 70, 107; DS, 204; SF, 15; G, 28; SR, 192; AP, 71; A, 102, 185, 413, 483, 504, 530). [see also translations, above p. 27.]

2.2 Conversational Phrases and Colloquialisms

2.2.1 Most French, Russian, and German words appear in speech situations. They conveniently establish or stress the national origin of marginal figures. The foreign phrases often reveal aspects of character. Not only main protagonists (and narrators) are characterized by the way they speak (and use foreign phrases), but also minor figures are briefly typified by expressions in their native languages. While the German origin of the protagonists in King, Queen, Knave or Laughter in the Dark, for example, is evident, minor figures like Orlovius (DS), Hustav, Mac, and the Bachofen sisters (BS), Eric Wind (P), Philip Rack (A), or Kanner (LH) are easily identified as Germans by some of the expressions they employ.

It is not only the conversation of foreigners which is sprinkled with expressions and phrases from their native tongue; often Russian émigrés and other characters employ words from other languages, both in conversation with foreigners and in speaking with compatriots. These words are an indication of their educational background, their exiled state (which makes the use of other languages almost inevitable), and their linguistic and mental habits. They are usually short, idiomatic expressions and formulae of social exchange and friendly conversation. Questions, exclamations, and emphatic phrases form the larger part of the foreign words in this section.

Examples:

1. Russian

<u>kak glupo</u> (G, 66)	'how stupid'
<u>boga radi</u> (RL, 161)	'don't mention it'
<u>vot i vsyo</u> (P, 19)	'that's all'

2. French

<u>comment vas-tu?</u> (DB, 109)	'how are you?'
<u>calmez-vous</u> (DS, 198; LD, 243)	'calm down'
<u>c'est tout</u> (L, 153)	'that's all'

3. German

<u>Also los!</u> (AU, 87)	'Let's go'
<u>das kommt nicht in Frage</u> (G, 210)	'that's out of the ques-
<u>und so weiter</u> (DS, 187; BS, 126)	'and so on' tion

For further examples, see Appendix 2.3.

2.2.2 Both in conversation and narration, we find a number of French and Russian words which are colloquialisms, slang, and even taboo. Often they denote aspects of human sexuality; some of them are terms of abuse or oaths. Examples are listed in Appendix 2.3.

2.3 Background Reality

Many foreign words vividly evoke the background reality which surrounds the characters or refer to specific concepts, institutions, or aspects of social and public life of a foreign country. They occur both in conversation and in narration and denote characteristic facets of an alien culture and society which play an important part in the lives of the natives as well as the émigrés.

The petit café au coin, recalled by the narrator of "That in Aleppo Once...", immediately associates the typical French street-corner café, with its rickety chairs and small tables, aperitifs, and animated debates. To the émigrés, commisariats, préfectures, and cartes de travail are as characteristic of France as vins ordinaires, concierges, and clochards are to the natives. The French and German words are, for them, reminders of their alien status and illusory existence in a foreign country and society, with whose customs, rules, and institutions they must somehow come to terms. German words like Bruderschaft, Erbswurst, Führer, Kneipe, Polizeipräsidium, Rabatt, Tanzsalon, and streng verboten conjure up the grim reality of a philistine nation, as Nabokov's émigrés experienced it in the 1920's and 1930's. Russian words of this type are relatively rare due to the fact that few of Nabokov's short stories or novels are set in Russia.

In some cases, the words have historical or literary associations. When Martin imagines the decapitations during the French Revolution, he visualizes "a good-natured citoyen rais[ing] by the elbows a citoyenne" (GL, 62); the atmosphere of Guy de Maupassant's "La Parure" is characteristically suggested by a few French words (a kind of stylized quotation): "he, half-paralyzed by a half-century of copie in their mansarde, she, unrecognizably coarsened by the washing of floors à grand eau" (A, 83). (see Appendix 2.4)

2.4 Culture and Learning

The foreign words in this section, almost all of them occurring in narration, indicate the narrator's linguistic and cultural background. French words appear especially frequently, not only in Humbert's book, but also in Pnin, Ada, and Look at the Harlequins!. They usually occur singly and are syntactically integrated in the English prose. Here, and in the following sections, I shall concentrate almost exclusively on French words, which constitute the largest and most important contingent of foreign words in narration. German words are only used as conversational phrases and indications of background reality. I am not sufficiently familiar with Russian to properly evaluate their specific qualities and functions; their use, however, seems to parallel that of the French words in narration - to the Russian émigrés the Russian words are, of course, much more intimate than French.

Whereas in the case of Hermann or Humbert the foreign words often are a mannerism (not without a certain artistic touch), they are mostly used by the narrators (especially of The Gift, "Ultima Thule", The Real Life of Sebastian Knight, Pnin, Pale Fire, Ada, and Look at the Harlequins!) to express specific concepts and, as such, must be seen in the context of a generally learned and precise vocabulary (see IV.1.2). Some subdivisions may be made.

2.4.1 There is a large group of French words more or less familiar to educated speakers denoting special concepts for which no real English synonym exists.

Examples:

enfant terrible (DF, 104; BS, 74; P, 161)

amour-propre (SM, 243; A, 168; TT, 64; LH, 61; SO, 264)

déjà-vu (SM, 39; A, 248)

en face (GL, 19; TT, 4)

For further examples, see Appendix 2.5.

2.4.2 Some literary expressions or terms from literary study also appear in French.

Examples:

audition colorée (G, 86; SM, 35)

littérateur (SM, 240; P, 45)

cheville (AL, 122)

2.4.3 Another group of French words refers to old-fashioned concepts, customs, and objects and has, in some cases, certain class-connotations. These words are indicative of an elegant, old-world life style. Most of them are used by Russians of the older generation, who still use French in conversation (cf. SM, 42, 52, 58, 59, 64, 68, 69-71, 74; DB, 109-111; G, 108, 109, 117, 120).

Examples:

beau milieu / beau monde (AS, 129; A, 17, 253; LH, 117)

partie de plaisir (L, 156; A, 308; LH, 19)

crime passionnel (LH, 63)

For further examples, see Appendix 2.6.

2.5 Nuance, Suggestion, Emotion

Most of the French words occurring in narration are used "to render an exact nuance" (SO, 184) and to convey particular suggestions. It is not only Humbert whose prose is particularly rich in French elements; several other narrators also show the artistically motivated tendency to employ words from other languages in order to express specific shades of meaning. For most of them, English is a foreign language and often they are incapable of finding an English expression with the same connotations as a native word. Rather than lose a cherished nuance or paraphrase the idea, they settle for the word which expresses what they want to say most accurately. Many French (and Russian)

words possess qualities of suggestion (etymological, phonological, and rhythmic) and association (emotional, cultural, and literary), which are skillfully exploited by Nabokov and his narrators. They bear witness to the author's sensitivity to exact nuances and subtle shades of meaning. Precision, delicate nuance, and suggestiveness are characteristic qualities of the words in this section.

Besides their exact denotation, words like fadeur, frisson, or douceur are remindful of the French poetry of the 19th Century and have rich emotional connotations. Another group of words possesses a fine phonological suggestiveness, conveying an impression of softness and smoothness, for example flou, ensellure, frôlement, or tendresse. In many of the French terms, a pleasant visual element or concrete etymology underlies their figurative meaning, as in accroche-cœur ('spit curl', from accrocher le cœur 'to hook, or fetch, the heart'), pommettes ('cheekbones', associating pommes 'apples' and pommé 'round'), or pleureuses ('widow's weeds', from pleurer 'weep, cry', pleureuse 'mourning woman', and saule pleureur 'weeping willow'). Some expressions allude to specific historical, cultural, or literary concepts, for example poètes maudits, angoisse, or cour d'amour.

Similar motivations seem to underlie the use of some Russian words.

For examples, see Appendix 2.7.

Finally, and this refers primarily to some Russian words occurring in speech and narration in Nabokov's English fiction, the appearance of foreign expressions and phrases is an indication of the characters' strong attachment to their native language, which becomes evident in moments of intense feeling. Personal emotions, fond recollections, and tenderness toward loved ones are spontaneously expressed with elements of the character's native language.

Feelings of affection, compassion, and happiness are closely linked with the intimate verbal forms of their mother tongue. Memory, beauty, love, and nostalgia live in and through the Russian they have preserved in spite of the long years of exile. The inner response to strong impressions almost invariably touches the hidden depths of their hearts, and it is in the private tongue of the past that their souls answer and express it. This can be clearly seen in Bend Sinister, Pnin, and especially in Ada. Van himself remarks that the talk among the members of the family is speckled with Russian in "emotional moments" (A, 380), an observation which the novel bears out. Endearments, exclamations, emphatic expressions, diminutives, and personal phrases and combinations almost always appear in the characters' native language (see Appendix 2.7).

Martin, in Glory, has come to realize that the great romantic feat of his life will be the secret return to Russia. The word proshchay ('adieu'), which more than any other word characterizes the émigré's experience, becomes the leitmotif of his further plans and desires. It is connected in Martin's mind with the memory of the past and the feelings of loss and nostalgia which have been a constant companion throughout the period of his exile. The word proshchay is repeated several times in the last pages of the novel (GL, 165, 180, 192): he says good-bye to the beckoning lights in the distance, which only expressed his secret yearning for Russia; he says good-bye to his aimless wanderings; and he says good-bye to his hopeless love to follow the lure of the unquenchable past. In one of Nabokov's most personal English poems, "Softest of Tongues" (1941), the same word ("that cheats / the lips and leaves them parted [thus: prash-chay...]") sums up the émigré's existence, an existence of continuous partings, with country, love, and language, with lodgings and people. For him, the "fatal word" proshchay characterizes the essence of his

life, "an endless line of land / receding endlessly"³. It embodies the unfathomable depths of emotion which many words cannot express and which are contained in the two syllables of proshchay with its powerful associations of sadness, regret, and loss.

2.6 Resemblances

While Nabokov generally expects his readers to understand French, he is more lenient in regard to Russian, where he frequently gives a translation (sometimes unreliable, because jocularly distorted, especially in Ada). In the case of many Russian words, carefully selected of course, no translation is needed, since they resemble a corresponding English word, although they often have a slightly different meaning. To this group belong Russian words like angel ('angel'), protestuyu ('I protest'), seriozno ('seriously'), and miserno ('miserable').

Some of the words are loans from other languages, for example shlafrok (from German Schlafrock 'dressing gown') or shveitsar (from Schweizer 'Papal guardsman'). Further examples, see Appendix 2.8.

2.7 Imaginary Languages

The words from the imaginary languages of Thule, Padukgrad, and Zembla occur mostly in narration. They refer to specific concepts, customs, and institutions of the imaginary country. Similar to the words discussed in 2.3, they create the particular reality of the society, culture, and organization of the land and lend an air of strangeness and remoteness to the setting, especially of "Ultima Thule" and Pale Fire. Whereas in Bend Sinister the words conjure up the martial regime of a northern dictatorship, its brutality and vulgarity, in "Ultima Thule" and Pale Fire they describe the atmosphere of a medieval kingdom and court in a strange, faraway land. In the Appendix (2.9) some words of

Germanic origin are listed and explained.

2.8 Latin

The Latin words are all employed in narration. They are either part of a learned vocabulary (e.g. ad absurdum, homo sapiens, or mea culpa), quotations from Latin authors or philosophers, or more or less scientific terms for natural phenomena (e.g. muscae volantes or pavor nocturnus). A number of them are terms current in literary study (e.g. apparatus criticus, dramatis personae, or non sequitur). For further examples, see Appendix 2.10.

One curious, late addition to Nabokov's vocabulary is the adverb per contra, italicized in the beginning (A, 77, 222; GL, xi; LS, ix), but later appearing without italics (LL, 51; TT, 62; SR, 208; LH, 16, 102, 186; TD, 11; BM, 169; PA, 75; SO, 132). In the short story "The Circle", the earlier version (New Yorker, Jan.29, 1972, 33) has "on the other hand", the later version (C in RB, 260) "per contra".

Several foreign words are sometimes italicized and sometimes not, emphasizing in the former case the foreign, unassimilated nature, in the latter case, the more naturalized character of the words, e.g.:

savoir-faire (BS, 199) - savoir-faire (G, 192)
sans-gêne (VS, 210) - sans-gêne (LL, 58)
tendresse (L, 206; A, 391) - tendresse (L, 7)
trouvaille (A, 106; LH, 253) - trouvaille (A, 247)
pommettes (L, 206, 272; SM, 53) - pommettes (SF, 21; A, 368)
ensellure (L, 260; A, 99) - ensellure (A, 414)
contretemps (A, 527) - contretemps (L, 77, 270; P, 182)
dacha (RU, 130; BS, 82, 95; LH, 150) - dacha (M, 47, 71; CH, 159; A, 462)
piroshki (BS, 225; P, 152; A, 254) - piroshki (G, 42)
shap(s)ka (O, 50; DF, 28; SM, 90) - shap(s)ka (G, 297; BS, 106, 107)
muzhik (A, 73) - muzhik (P, 192; BM, 171; O, 47; DS, 49; P, 188; PF, 183; A, 87, 335).

IV

Lexicon and Usage

1. Lexicon

I certainly welcome the free interchange of terminology between any branch of science and any raceme of art. [50, 79]

That Nabokov does not take language for granted, as do many monolingual speakers for whom it is merely a means of everyday communication, is the most striking aspect of his verbal art.

Nabokov's English has never been the only linguistic apparatus available for expressing himself in speech or writing. The first forty years of his life were spent without any real obligation to develop English the way a native speaker does, and even his years in Cambridge, during which he cultivated a rigorous linguistic isolation, did not effect a "naturalization" of his English. The language was, for him, a pleasant luxury, learnt from nurses and governesses, intensified through prodigious reading of English literature, and perfected only in middle age. Notwithstanding his ability to speak the language, his college education, his translations from English into Russian, and his giving English lessons while living in Berlin, there is sufficient evidence in his English prose that the language has not developed organically with him and that it was largely shaped by and modelled after written rather than idiomatic spoken English. This was to change, however, when he migrated to the United States in 1940.

Nabokov's English lexicon, as has been pointed out, "is phenomenal by any standards"¹. This is due partly to his extensive reading, partly to his exceptional linguistic talent, and partly to his extraordinary memory. For the task of perfecting his English, he found Webster's International Dictionary (WID) an authoritative and exhaustive source of information and immediately started reading it; there is little doubt that he has read it thoroughly.² Twenty years previously he had studied the Russian language in the same methodical manner.³ The approach is typical for Nabokov, whose every endeavor is characterized by utmost thoroughness and intensity in order to achieve that knowledge, precision, and perfection which alone he finds acceptable. Encyclopedias, scientific works, scholarly books, and dictionaries have been instrumental in increasing his English vocabulary to an almost unequalled degree. In keeping with his ever-curious and all-absorbing mind, he assimilated a great number of disparate sources of linguistic knowledge, not disdaining the trivial and colloquial. Unlike Conmal, the incompetent, farcical Zemblan translator of Shakespeare, who "mastered" the English language by "learning a lexicon by heart" (PF, 285), Nabokov's study of the inventory of the language was only a first step toward an autonomous possession of the linguistic material.

1.1 Science

One notable feature of Nabokov's English lexicon is the large number of words taken from various scientific disciplines, ranging from agronomy to zoology. He insists on the right to use a particular word "he happens to know as a teacher or a naturalist" (SO, 251) to express a specific idea. This indebtedness to the terminology of the sciences not only indicates his familiarity with a specific branch of knowledge, but also betrays the desire to convey a special concept as precisely as possible, even if it entails using words which rarely occur in fictional literature. The great number

of unusual words in Nabokov's novels has often been a target of criticism by his detractors. The reader is constantly aware that the author is a naturalist whose scientific training and experience obliges him to be accurate in his observations and their expression. In all his writings, the principle underlying his choice of vocabulary is determined and guided by the desire to find those words, no matter how specific or recondite, which will "express as closely as possible what one wants to express" (SO, 181).

Nabokov has always rejected as unnatural the common distinction between "scientific" and "poetic" prose, since both share the need for precision and truth. In his English prose he practices what he preaches, namely the fruitful interaction between science and art. He successfully refutes the popular cliché of the exactness of science and the emotionality of poetry by combining them in his fictional writings, merging accuracy with suggestiveness. He takes delight in pointing out that the scientist needs not only knowledge, but also imagination, just as the literary artist cannot succeed without exactness and detachment. He speaks of "the passion of the scientist and the precision of the artist"⁴, "the precision of poetry and the excitement of pure science" (SO, 10) - incidentally echoing Alfred de Vigny's statement: "La poésie est à la fois une science et une passion." Art and science, fancy and fact, imagination and knowledge come together in Nabokov's fictional as well as scientific and scholarly prose. Exact details are the substance of both science and literature, and these must be rendered exactly. All of Nabokov's prose shows the author's concern for precision, imaginative truth, and significant detail. "In art as in science", Nabokov remarks, "there is no delight without the detail" (EO, I, 8).

Nabokov's fictional prose betrays a profound knowledge and love of nature. Many of his narrators and protagonists

are highly susceptible to the wealth, variety, and sensuous beauty of the natural world around them. His prose is particularly rich in vivid, lovingly detailed, and intensely felt descriptions of sunsets, moving clouds, landscapes, woods, rivers, flowers, butterflies, and birds. Whether he evokes emotionally the natural beauty of his Russian childhood and youth, or describes imaginatively the Grunewald or Southern France, or pictures artistically the splendor of the American continent or the Alpine fauna and flora - all his prose is informed by his remarkable gift of observation, imaginative assimilation, and precise as well as suggestive verbal expression.

Scientific precision is clearly the predominant motivation for the large number of terms from the fields of zoology, especially entomology, botany, and medicine. When dealing with aspects of natural science with which he is familiar, Nabokov will inevitably employ the special term rather than a more common - and often less accurate - word. Thus we find *culex* for mosquito, *macaw* for parrot, *mallard* for wild duck, *oryx* for antelope, *peba* for armadillo, *campanula* for bellflower, *kelp* for seaweed, or *saguaro* for cactus: the special term, the specific name, has the most exact denotation and is therefore the only correct word for the natural scientist.

However, the scientific terms often also harbor welcome etymological, associative, and phonological qualities. The sentence "Mariposa lilies bloomed under Ponderosa pines" (SM, 138) balances the two specific names "Mariposa" and "Ponderosa" (and the nouns they modify). Both are botanical designations, have an equal number of syllables, and the same euphonious *-osa* ending. In addition, mariposa is Spanish for 'butterfly', an entomological association which is fully exploited, for the sentence is part of an emotional passage evoking butterflies and their food plants. The Latin root ponderosus 'ponderous' and the homophone pinus suggest

the dominant mood of the whole passage.

Nabokov frequently avails himself of the splendid names of butterflies and plants in order to exploit a hidden etymological meaning or to release inherent suggestive qualities. The classical, mythological associations of lepidoptera names like Apollo, Atlantis, Cleopatra, Diana, Niobe, Parnassius, or Urania intensify the denotative sense of the names. When Nabokov uses the word melilot for sweet clover, he has in mind the Greek etymology meli- 'honey' and lotos 'clover, lotus', which enhances the beauty of the specific term. Similarly, the word chrysalis contains a welcome etymology, the root khrosos 'gold', which suggests both beauty and value. This aspect is repeatedly alluded to in Ada (and Lolita), where chrysalids are called "inestimable gems" and Dr. Krolik, who supplies Ada with them, is termed her court jeweler (A, 79).⁵ A sentence from King, Queen, Knave also illustrates Nabokov's skillful use of specific words for both precise denotation and suggestive meaning. Dreyer covets some "luscious lascivious autumn strawberries" (KQK, 11), "positively vying to be bitten into, all their achenes proclaiming their affinity with one's tongue's papillae" (KQK, 2). Achenes and papillae are specific terms from botany and biology, the first denoting 'a small dry indehiscent one-seeded fruit' (WID), the second the 'small protuberances on the upper surface of the tongue' (WID). The context stresses the similarity in shape between the strawberries' minute seeds and the tongue's taste buds; the two words also establish a substratum of sensuous and sensual connotations through both their etymologies (chainein 'to yawn', i.e. open the mouth; papillae 'nipples') and their phonological similarity with English words (ache and palate), supporting the scientific and visual exactness of their denotations. In Nabokov's use of scientific words, the naturalist's precision is supplemented by the artist's appreciation of associative and etymological values in words.

What has so far been shown only in the choice of words from natural science is also visible in many medical terms which are used for precision as well as suggestion. The word clavicle for collarbone occurs in many of Nabokov's works (e.g. M, 67-8; TD, 14; E, 73; G, 374; A, 58, 569; LH, 107, 160). It is a much more delicate and pleasant word than collarbone, besides exhibiting the visual and phonological balance of cl's and possessing a delightful etymology. With one exception, the word refers to the female anatomy. Often the special term has the advantage of being shorter than an inevitable paraphrase. When Nabokov uses the word ophryon (SM, 85), at which two reviewers take offense⁶, he is referring to a specific concept, i.e. a precise part of the head ('a craniometric point in the median line of the forehead and immediately above the orbits' [WID]). A number of words would be needed to describe the specific idea. The word wrist is often too general for Nabokov's purposes, and he has no hesitation to use carpus which particularly stresses the bone structure: "The pathos of the carpus, the grace of the phalanges" (A, 104). In a sentence in Lolita both wrist and carpus appear side by side, emphasizing their difference: "the phalanges, the whole carpus, the strong shapely wrist" (L, 276). One final example shows that suggestion is often a significant additional factor determining Nabokov's use of scientific vocabulary. In Bend Sinister the word palpebra is used for eyelid (BS, 191); it combines a pleasant etymology (Latin kinship with the verb palpitare 'palpitate') with a necessary onomatopoeic effect: the alliterating p's of the sentence convey forcefully the idea of pressure ("the black peacock spot produced intra-optically by pressure on the palpebra" [BS, 190-91]).

Still, the (generally futile) question may be asked why Nabokov uses omoplates (A, 275) or scapulae (A, 99, 188) instead of shoulder blades or patella instead of kneecap, unless it be for reasons of personal preference which, it

must be acceded, is a valid justification.

In Nabokov's use of scientific lexicon, considerations of precision are supplemented by artistic sensitivity to etymological and suggestive qualities of words.

1.1.1 Zoology (Entomology)

An entomologist by passion and profession, Nabokov has fondly and knowledgeably described butterflies and moths and their natural habits and habitats in his fictional prose. The passages dealing with lepidoptera are at the same time indications of the specialist's concern with a specific field of natural investigation and of the artist's love for his "flutterfriends" (A, 250), which endows their appearance in the fictional worlds with an artistic significance. Exact description and artistic patterning combine in the scenes where Nabokov depicts butterflies in his works; examples of the latter function will be examined in a later chapter (XIII.2). In addition, the references to entomology harbor a variety of suggestive and personally associative aspects, which frequently must remain outside the critic's capacity of determination. The more expert among Nabokov's lepidopterists, such as Fyodor in The Gift, dwell at length on taxonomic niceties, on special characteristics of various species, and on the mysteries of metamorphosis and mimicry. This entails a good deal of special terminology, including the Latin specific names, and demands from the reader a considerable amount of knowledge of the subject. (For further examples, see Appendix 3.1.)

Examples:

Aphantopus Ringlet (G, 145)

Catocala adultera (SM, 135)

geometrid (P, 197; G, 36, 350; SM, 129) 'medium-sized moth' [with large wings']
elytron (SF, 24) 'one of the anterior wings of beetles and other insects'

With the same precision and classificatory meticulousness, Nabokov refers to specimens of animal life by their zoological designations, rather than by their more popular names. He is always more interested in the specific than in the general concept. The reader is called upon to envisage the exact type of creature and to refine his view of the animal world, which is, as Nabokov's prose shows, so varied that the reader's knowledge is often insufficient. (For further examples, see Appendix 3.1.)

Examples:

barbel (<u>BS</u> , 156)	'a European freshwater cyprinid fish'
coypu (<u>A</u> , 391)	'a South American aquatic rodent'
hoopoe (<u>G</u> , 105; <u>A</u> , 78)	'an Old World nonpasserine bird'
medusa (<u>TS</u> , 28; <u>LH</u> , 14)	'small jellyfish'

1.1.2 Botany

Even more extensively Nabokov uses the special vocabulary of botany. His knowledge of plant life is stupendous; few readers are able to fully appreciate the meticulous descriptions of flora, which he considers essential for the exact and faithful rendering of a recollection or created scenery. He is consternated by the indifference to and ignorance of nature he meets with, whether in students who cannot tell the difference between an oak and an elm (EO, III, 9; cf. A, 92), have no "sense of nature" (P, 118), and do not know what a cicada looks like (PF, 168) or in translators and scholars who cannot distinguish between a lingonberry, a huckleberry, and a bilberry (EO, II, 324-6), do not recognize the difference between a cockchafer (or maybug) and a cricket (EO, III, 81-2), and neither know what "giltcups" are nor where and when they occur (EO, II, 300). This thorough knowledge of nature and its exact description in Nabokov's prose makes hard demands on the reader, who is always meant to visualize the exact type of plant and real-

ize its specific characteristics of occurrence, shape, color, and smell.

Examples:

amanita (<u>GL</u> , 102)	'a poisonous, white-spored agaric'
ephedra (<u>G</u> , 131)	'a desert shrub'
peperomia (<u>KOK</u> , 140)	'a tropical climbing herb'
pileus (<u>SM</u> , 43)	'the fruiting body of a mushroom'

For further examples, see Appendix 3.2.

1.1.3 Medicine

Another field of science to which Nabokov's lexicon is indebted is medicine. He widely uses anatomical, psychological, and physiological terms in his fictional prose. Almost always he seems to prefer the special, clinical term (derived in most cases from Greek or Latin) to a more common English word. But then Nabokov is persistently the detached, dispassionate literary anatomist whose scientific vocabulary stresses the distance between the creator and his creatures. Here, as in the previous scientific registers, he favors the precision of the special terminology.

Examples:

comedo (<u>PF</u> , 279, 280)	'blackhead'
cricoid (<u>TT</u> , 81)	'a cartilage of the larynx'
epigaster (<u>DF</u> , 178)	'the posterior part of the embryonic intestine'
lepidosis (<u>A</u> , 132)	'a scaly skin disease'

For further examples, see Appendix 3.3.

1.2 Learning

Apart from the indebtedness to various branches of science (especially natural science), Nabokov's lexicon reveals his wide range of interest and his considerable erudition.

This accounts for a large number of what may summarily (and somewhat vaguely) be called "learned" or "dictionary" words. They do not frequently appear in modern fiction and usually refer to different areas and disciplines of specialized knowledge, from architecture and ancient culture to literature and oriental civilization. Just as Nabokov's natural science is reflected in his fictional prose, his scholarship, too, is evident in all his English fiction. Not without reason does Nabokov list as one of the principal requirements of a good reader an excellent dictionary.⁷

Nabokov's approach to verbal art is characterized by eclecticism; it is governed neither by notions of conventional propriety nor by the rules of prescriptive stylistics, but only by considerations of artistic suitability of words within a specific context. Exactitude, expressiveness, and originality are the primary factors determining his verbal choices. By confronting the reader with little-known, arresting words, he draws attention not only to little-known facts and meanings, but also to the words themselves, their shape and sound. Nabokov's prose constantly challenges the reader to widen his verbal, intellectual, and imaginative horizons and involves him in a process of exact reading which imitates, or reproduces, that of the author's exact wording.⁸ Both writing and reading are exacting, demanding activities:

I work hard, I work long, on a body of words until it grants me complete possession and pleasure.
If the reader has to work in his turn - so much the better. Art is difficult. (SQ, 115)

Nabokov's verbal art is not precise because it is difficult; it is difficult because it is precise. It deals with specific experiences and ideas in specific linguistic forms, which are not ready-made but "made to measure" (RL, 79), according to exact, individual specifications.

The fact that Nabokov is both in Russian and in English "a most unspontaneous writer", as a critic remarks⁹, is most noticeable in his vocabulary, which "dwells deep in [his] mind" (SO, 4) and must be laboriously teased out.^{10a} What finally emerges after a scrupulous search is often a learned word which meets in meaning, sound, and rhythm the fastidious requirements of the wordman. Nabokov does not have the words at his disposal spontaneously and instinctively, but must go through his vast store of verbal possessions to find the only satisfactory word. The self-diagnosed "absence of a natural vocabulary" (SO, 106) is more than compensated for by the shining verbal felicities and unusual combinations elicited from the less familiar resources of the English lexicon. With Webster's New International Dictionary as standard, he makes up his own fictional language, characterized by a large, erudite vocabulary, verbal precision, and a consistently exciting level of individual, creative expression. What Nabokov, not without self-parody, calls in an exaggeratedly Latinate phrase his "paucity of domestic diction" (SO, 106) has resulted in an idiosyncratic, high-standard prose, which always surprises through its exactitude and novelty. He has converted an overt deficiency into a glaring advantage. What he has pointed out in regard to his Eugene Onegin applies equally to his verbal standards and interests:

As an artist and scholar I prefer the specific detail to the generalization, images to ideas, obscure facts to clear symbols, and the discovered wild fruit to the synthetic jam. (SO, 7)

Referring to his own, synthetic, English in comparison to the native speaker's, Nabokov wonders whether "an old Rolls-Royce is...always preferable to a plain Jeep" (SO, 106). The reader, though sometimes wishing for a humbler means of transportation, feels elated by the rare luxury of the Nabokovian vehicle, enjoys the extraordinary sights it affords him, and relishes the pleasures of an unusual

journey. Perhaps it may seem that Nabokov has too eagerly and thoroughly made up for the felt deficiency and, as a result, left many readers far behind, but they are given the opportunity to catch up ("buy a Dictionary the size of an elephant", urges Nabokov^{10b}). The "shining newness of vocabulary"¹¹ is instrumental in producing a variety of fresh, unusual effects, which lend his English prose its lively, rare, and original brilliance. It may occasionally seem recondite and artificial, but it is never obscure or clumsy; it may sometimes seem strange and difficult, but it is never dull or abstract. Like Ember's "particular brand of rich synthetic English", Nabokov's contains "some outlandish ingredient, some dreadful additional spice that...account[s] for the unusual excitement" (BS, 29). And in common with Mr. R.'s English (which is not his native language), it has "a shapeliness, a richness, an ostensible dash" (TT, 24), which exerts an irresistible fascination and accounts for its continuous interest.

1.2.1 Nouns

As with Nabokov's use of scientific terms, his choice of learned words or of words with recondite meanings is determined primarily by the precision with which they express a specific idea. The alternative to a learned word is frequently a vaguer native word, a longer, and often clumsy paraphrase, or a detailed description. Words like cresset, garrotte, gnomon, krater, lavabo, lunette, plinth, stannos, or taboret have no native synonyms. The same is true of terms like anastomosis, metempsychosis, noumenon, or theopathy, all derived from Greek and referring to recondite concepts. Other words, like apothegm, canicula, enfilade, gammadion, imbroglio, or stemma, may not be exactly rare, but they are unusual enough to puzzle the reader.

Due to the difficulty of ordering the learned words according to the area of knowledge (e.g. architecture, astronomy, geology, heraldry, mathematics, photography, painting, etc.), the examples have been arranged in four groups according to etymological origin (Greek, Latin, French, Various).

Examples:

1. Greek

anthemion (<u>SM</u> , 11; <u>A</u> , 71)	'an ornament of floral or foliated forms arranged in a radiating cluster but always flat'
metabasis (<u>A</u> , 469)	'a medical change (as of disease, symptoms, or treatment)'
parheliion (<u>PF</u> , 13)	'any one of several bright spots often tinged with color that often appear on the parhelic circle'

2. Latin

caret (<u>LH</u> , 98)	'a wedge-shaped mark to indicate the place where something is to be inserted:'
meniscus (<u>TT</u> , 19)	'a crescent or crescent-shaped body'
umbra (<u>VS</u> , 220; <u>L</u> , 113)	'a shaded area, shadow'

3. French

entresol (<u>A</u> , 324)	'mezzanine'
gaufrette (<u>BN</u> , 40, 43; <u>LH</u> , 82)	'a wafer of crisply fried potato cut to resemble a small waffle'
pointillé (<u>PF</u> , 277)	'a pattern of small dots or points'

4. Various

bhang (<u>RL</u> , 140)	'an Indian plant (hemp) from which an intoxicant drug can be obtained'
garrotte (<u>KOK</u> , 182)	'method of execution by strangling with an iron collar'
ziggurat (<u>A</u> , 423)	'an ancient Mesopotamian temple tower'

Often a learned word has qualities of sound, rhythm, or suggestion which may be welcome in a specific context or combination. In view of Nabokov's predilection for alliteration (see VIII.1), it is not surprising to find that many of the learned words occur in alliterative and rhythmic combinations (e.g. "cancellations and carets", "fantastic farrago", "fascicles of foliage", "lockable locus", "opaque occludent", or "touch of turbidity"). In some cases there is a morphological and assonant characteristic which especially recommends a particular word in a particular combination (e.g. "distinguish scintillas", "plumbaceous umbrae", or "transparent strata"). A learned word is sometimes used to avoid repetition (e.g. "corona of madness... halo of martyrdom").

Frequent are those cases in which Nabokov exploits the pleasantly transparent etymology of a foreign word to support the meaning of a phrase or passage. Thus "the ancilla of art" (notice the alliteration) personifies the Latin word's modern sense 'accessory, aid' through its etymological meaning 'maidservant'. Similarly the choice of panar for 'brothel' owes much to the Latin etymology (from lupa 'she-wolf'), as does the word patria for 'natural habitat' to the word's original meaning of 'native country'.

Finally there are many words which are occasioned by the narrator's (or Nabokov's) personal predilection and his national, educational, or professional background (see IV.2). Words like cache, flambeau, undulation, or volute may have been chosen for their euphonious or suggestive qualities. Precision of expression, however, is clearly the primary reason for employing a learned word.

The Appendices (3.4.1-4) list a number of learned nouns. Included are only words which have been deemed sufficiently "unusual" to deserve the label "learned" (subjectivity is inevitable in the choice). A fifth group lists several

nouns which refer to a small, specific area of knowledge (and vocabulary), concerning items of clothing, materials, and accessoires. The few examples afford an illuminating glimpse of Nabokov's attention to particulars, his discerning familiarity with them, and his knowledge of the special terms for them (Appendix 3.4.5).

All Appendices show that Nabokov's wide range of knowledge and his striving for exactitude are matched by a superbly accomodating vocabulary.

1.2.2 Adjectives

Nabokov's frequent use of scientific and learned lexicon is, of course, not restricted to nouns, which have so far been selected for documentation. Adjectives and, to a lesser degree, adverbs and verbs show the same tendency toward unusual expression (for the sake of precision and freshness), and much the same motives for their employment can be found. A look at the extensive Appendices listing adjectives by suffix (5.3) reveals a large number of learned adjectives, characteristically ending with -al, -ar, -ic, or -ine. Nabokov's minutely detailed, delicately nuanced, and discriminately modified prose is in constant need of fresh, distinguishing adjectives. With an average ratio of nouns to adjectives of two to one, this need is clearly corroborated. This diversity of adjectives is a consequence of Nabokov's large English lexicon, his knowledge of several languages, and his creative language use. The fact that one of the most productive areas of his verbal adventures is the formation of adjectives, predominantly by suffixation and compounding (see Appendix 5.5), underlines the central function of adjectives in the creation of Nabokov's fictional worlds.

Many of the Latinate adjectives, which are most frequent, have a conspicuous appearance in English prose. They stand out among the native words as somewhat awkward strangers

with an aura of ostentatiousness about them. S. Ullmann, discussing the difference between native and foreign diction, writes:

In most cases the native word is more spontaneous, more informal and unpretentious, whereas the foreign one often has a learned, abstract or even abstruse air. There may also be emotive differences: the 'Saxon' term is apt to be warmer and homelier than its foreign counterpart. Phonetically too, the latter will sometimes have an alien, unassimilated appearance; it will also tend to be longer than the native word which has been subjected to the erosive effect of sound-change.¹²

This is true of many of Nabokov's adjectives, which are decidedly learned (though rarely abstract or even abstruse, unless for ironical effect) and cannot deny their foreign origin. In his constant search for the fresh and unadulterated word, the precise nuance, Nabokov has turned up many a rare specimen. The freshness of a little-used adjective and the originality of a combination are means of heightening the reader's attention to phonological and semantic qualities of words. The common, worn adjective is replaced by an unusual, new one, which gives a new life to frequently expressed concepts. While betraying his erudition, the learned adjectives are often a conscious technique to create humorous (sometimes self-parodic) effects. The choice of learned words to express simple fact is often a strategy of deception, an indication of a humorous or ironical, in some cases emotional, discrepancy between pretense and reality. In the use of Latinate adjectives more than in that of scientific or learned nouns, the personality of the narrator and his particular attitude toward the events or experiences are major factors determining their employment.

In the desire to evade the commonplace, many of Nabokov's narrators explore new territories and discover unknown or rare articles. They tend to prefer the unusual foreign word to the common native one. This can be seen in a number of cases where a native synonym (or near-synonym) might re-

place the learned adjective:

astral	- starry	lethal	- deadly
celestial	- heavenly	omnipotent	- all-powerful
cinerous	- ashen	osteal	- bony
corporeal	- bodily	pluvial	- rainy
dextral	- right	post-meridian	- afternoon
diabolical	- devilish	putrid	- rotten
diurnal	- daytime	roric	- dewy
eburnean	- ivory	sacerdotal	- priestly
flavid	- yellow	sidereal	- starry
glacial	- icy	sinistral	- left
hiemal	- winterly	somnolent	- sleepy
incipient	- beginning	stellar	- starry
infantile	- childish	subterranean	- underground

Often, as the following examples show, the choice is influenced by phonological considerations (sound, rhythm, alliteration, assonance, consonance):

<u>c</u> or <u>p</u> oreal <u>c</u> on <u>f</u> inement	<u>p</u> orcine <u>p</u> a <u>u</u> n <u>c</u> hes
<u>c</u> olum <u>b</u> ine <u>k</u> iss <u>e</u> s	<u>c</u> elest <u>i</u> al <u>s</u> unda <u>e</u> s
<u>f</u> lav <u>i</u> d <u>v</u> elv <u>e</u> t	<u>s</u> usurrou <u>s</u> <u>l</u> isp
<u>s</u> alubrious <u>s</u> alt <u>s</u>	<u>p</u> lumb <u>a</u> ceous <u>u</u> mbr <u>a</u> e
<u>c</u> orneous <u>c</u> upol <u>a</u> s	<u>t</u> halamic <u>c</u> alamit <u>i</u> es
<u>d</u> orean <u>r</u> obe	<u>e</u> ulogistic <u>a</u> llus <u>i</u> ons
<u>h</u> alluc <u>i</u> national <u>l</u> ucidit <u>y</u>	<u>t</u> orrential <u>t</u> alk

One of the main reasons for their use is the precise denotation of the learned adjectives. As in the case of nouns from science and learning, the exact idea is expressed through the most accurate word, no matter how unusual it may appear. The scientific background of many adjectives is clearly evident in the following examples:

aleatory	aetiological	anthropomorphic
acrosomic	allobiotic	balanic

borborygmie	geomantie	ogival
chrysolitie	gluteal	paleolithic
cuneate	gnoseological	phylogenetic
doliocephalic	gonadal	proselytical
dorean	heterologous	pygal
ecchymotic	hypnagogic	tegular
ectoplastic	hystriocomorphic	teleological
entoptic	iliac	thalamie
epithelial	jugular	vascular
eschatological	lithophanic	xanthic

Often no acceptable synonym exists for a learned adjective which, moreover, may possess semantic nuances and suggestions which would be inevitably lost in a native equivalent (e.g. clandestine, flocculent, lachrymal, or hyaline).

Another important advantage of many learned adjectives is that they frequently express an idea more briefly than a native word. The Latinate adjectives leporine, ophidian, or speluncar can only be avoided through the formation of a native adjective with the help of the semi-suffix -like (e.g. hare-like, snakelike, cavelike) or a phrasal substitution (e.g. 'with the [fascination] of a hare', 'with the [look] of a snake', 'having [the acoustics] of a cave'). The result is often awkward. In many adjective - noun combinations, the Latinate adjective is superior in brevity, rhythm, and sound to a construction with the help of a native vocabulary, e.g.:

auroral swimming	- swimming at dawn
pectoral pimples	- with pimples on the chest
piscatorial leisure	- the fisher's leisure
stipal ring	- with a ring on its stem
vesperal suspense	- the evening's suspense
favonian week	- a week of gentle west winds
riparian pastimes	- pastimes by the riverside
axillary russet	- russet [hair] in the armpit

Humbert's prose is especially rich in learned adjectives (as it is in many other linguistic idiosyncrasies). His foreign origin, his scholarly background, and his affected manner are responsible for a number of memorable adjective - noun combinations, which link the learned with the common and the unusual with the familiar. He particularly favors adjectives ending with -ine:

her phocine mamma (L, 44) 'seal-like'
 a bald porcine old man (L, 119) 'swine-like'
 pristine armpit (L, 233) 'uncorrupted, fresh, clean'
 a serpentine stream (L, 309) 'winding, meandering'
 the pavonine sun (L, 165) 'peacock-like; iridescent; eye-
 columbine kisses (L, 261) 'dove-like' [spotted]
 feline outline (L, 19) 'cat-like'
 Incarnadine zebras [i.e. deck chairs] (L, 75) 'flesh-colored'
 leporine fascination (L, 168) 'hare-like'

Humbert also uses a number of other Latinate adjectives:

nubile limbs (L, 232) 'marriageable' [cf. pre-nubile(L,21)]
 puerile hips (L, 41) 'boyish, childish'
 matitudinal swoon (L, 163) 'morning'
 pharmacopoeial thought (L, 73) 'relating to drugs'
 oculate paradise (L, 165) 'eye-spotted'
 flavid toga (L, 302) 'golden-yellow' (A, 223)
 melanitic root (L, 28) 'darkly pigmented'
 favonian week (L, 44) 'characteristic of the west wind;
 selenian glow (L, 295) 'moon-like' [mild, gentle]
 antemeridian hours (L, 134) 'forenoon'
 anthropometric entry (L, 109) 'measuring the human body'
 axillary russet (L, 22) 'relating to the armpit'
 parsimonious chance (L, 163) 'thrifty, niggardly'

It is, however, not only in Humbert's English that the tendency towards Latinate adjectives can be observed. Many other narrators freely employ them in the pursuit of precision, brevity, freshness of expression, and rhythmic and

phonological suitability. The Appendix (3.4.6) lists a number of characteristic adjective - noun combinations; in addition, a few other less familiar adjectives have been included. For further adjectives, see Appendix 5.3.

1.2.3 Adverbs and Verbs

A number of learned adverbs and verbs are indicative of the same tendency on the part of Nabokov and his narrators to express their ideas precisely and briefly and to give them a new, unusual form. While some of the adverbs are not so odd when used as adjectives, in their polysyllabic adverbial forms they often have a strange appearance.

Examples:

anglophillically named (A, 368)
corroborated scriptorially (LH, 19)
denunciatorily mystical (G, 334)

For further examples, see Appendix 3.4.7.

Only a small number of learned verbs occur in Nabokov's English fiction. Some examples are listed in Appendix 3.4.8.

Due to Nabokov's proclivity to learned words, the number of syllables per word is relatively high, at least in modern English fiction.¹³ Many learned words, due to their polysyllabic nature, offer possibilities of phonological and rhythmical patterning and have, moreover (as has been shown), advantages of precision, brevity, and novelty. Nabokov's prose demonstrates that unfamiliar, scientific and recondite, vocabulary can be profitably used in creative literature to give new form and expression to individual ideas and imaginative experiences.

2. Usage

I do not care if a word is "archaic" or "dialect" or "slang"; I am an eclectic democrat in this matter, and whatever suits me, goes. [SO, 252]

Nabokov is a fiercely individual writer. He claims for himself and his art nothing less than absolute freedom of expression and the right to use the resources of the existing language for his own creative purposes in his own way. Nabokov belongs to the type of writer who is, as D. Davie puts it,

a marauder, who ransacks the language of his own time and earlier, looking for words which are arresting and suggestive, or for words, dry and inconspicuous in common usage or in the place where he finds them, which can be made remarkable in the different context he envisages for them.¹⁴

That he goes further in his exploitation of lexicon, word-formation, and usage than many a purist or traditionalist would appreciate should not invalidate the effort or condemn the result. The artistic autonomy of the creative mind is a privilege that Nabokov is unwilling to have restricted by demands of propriety or tradition. He has always shown a singular disregard for conventional notions of art and established standards of le bon usage. He not only freely employs the vocabulary of the sciences in his fictional writings, but also exploits the entire range of the English lexicon - from archaic revivals to zippy colloquialisms - for the composition of his imaginary worlds. Nabokov, A. Pryce-Jones writes, "can be watched, like a potter, shaping the language as he goes, digging up an obsolete word, pillaging the dictionary for possible but untried usages".¹⁵ He imaginatively supplements and enlarges the familiar linguistic resources by coining new expressions, forming special combinations, and inventing new words. For Nabokov, the use

of a word is sanctioned by the fact that it exists in the language (even if only in a large dictionary), that it is employed (even if only in a specific historical, scientific, or rare context), and that it produces a desired effect (even if unusual). Not surprisingly, therefore, we find in Nabokov's fiction a large number of words which have, to a native speaker, an unfamiliar ring or which may be considered uncommon or rare in the context of contemporary fiction. This accounts for the peculiar newness of Nabokov's prose, and it is just the unusual, decorous phrase we seem to remember most vividly. Nabokov as literary artist sees himself, like John Shade, as "a dealer in old and new words" (PF, 217), and the phrase succinctly maps the extent of the creative writer's freedom to use words, both old and new, eclectically to suit his purpose.

Given Nabokov's personality, experience, and aesthetic, the private, idiosyncratic license of his English prose is a logical consequence. Given also the particular circumstances of his life, his polyglotism, and the special conditions of the development of his English, we are to a certain degree prepared to expect a prose which partially reflects these facets. As has already been pointed out, Nabokov's English is a highly self-conscious, premeditated performance. His prose, A. Burgess writes,

is not a natural skin but a defiant, dandyesque garment deliberately endued. It is always correct - too correct, some have said - but never quite at ease. It is never embarrassed, as the English of most Anglo-American writers is embarrassed, by the knowledge of the immense richness available, the colloquial only too willing - given half a chance - to modulate into the rhetorical. It is never embarrassed because it doesn't take the richness too seriously: Nabokov's irony is waterproof.¹⁶

2.1 Formality of Phrasing

While Nabokov's prose is consistently on a high, correct, literary level, it is never pompous or dull. Like many of his more self-effacing narrators, he handles the language with assurance and ease, and one would hardly concur with his own far too modest view that his English is "a stiffish, artificial thing" (SO, 106). In this section, some aspects of Nabokov's formal, antiquated diction will be discussed, including select and slightly unusual, old-fashioned words and phrases.

Some of Nabokov's narrators are peculiarly aware that an old word "slipping out of use can be brought back and used to all the more effect because of the slight tinge of quaintness it has already acquired"¹⁷. And they clearly delight in the possibilities. This often results in a prose highly indicative of the particular narrator's personality. The distance felt by some between their personal experience and the need to express their thoughts and feelings is consciously or unconsciously influenced by the extent of their familiarity with the language and their attitude toward the events. Some of the narrators, eccentrics and self-dramatized individuals alike, tend to exhibit in their accounts a diction interspersed with unusual words and quaint combinations, faded formulas and rare expressions. (Since outright archaisms and obsolete words are dealt with separately, the following remarks are confined to seldom-used, somewhat old-fashioned words) The emotional reality of the narrator's past experience and his public stance of recorder of this experience are disparate forces creating a tension which is sometimes eased jocularly or ironically, and sometimes hidden behind rhetoric, wordplay, or excessive formality.

In the cases of Hermann (DS), Humbert (L), and Kinbote (PF), we find that the large number of words no longer in current use is, among other things, an indication of the

narrator's attempt to conceal private and intimate thoughts, feelings, and motivations behind the veil of language. The surface structure of the narration with its jocular effects produced by the incongruous juxtaposition of words from different registers or levels of usage is meant to hide deep despair about private misery. This quaint, formal, slightly antiquated style is often a means to cope with the deceptions and disappointments they have experienced: the formality of phrasing holds the underlying emotional chaos at bay; the frequent word games are meant to counteract the gravity of suffering; the elevated diction conceals the impact of incomprehensible past events. It is only occasionally that the real face of the narrator peers through the shiny fabric of the prose and shows the depths of helplessness in a few stark, emotional phrases.

Hermann, the narrator of Despair, writing in his native language (Russian), uses many old-fashioned words borrowed from various special registers and levels of expression. They betray his verbal facetiousness and literary ostentation, but they are also a means to ward off the memories of a sinister and unhappy past. His light-hearted lying, facile fancy, and verbal playfulness are summoned to serve as a remedy for his human and artistic failure. Hermann's overt complacency, demonstrativeness, and self-assurance ("how easily I write" [DS, 136]), as well as his narcissistic delight in his own literary virtuosity cannot hide the irrepressible anguish of despair lurking below the surface. Yet he persists in a jocular vein of presentation, with frequent use of incongruous verbal combinations and antiquated phrases, in order to achieve an ironical detachment from the actual events he describes. His memoir exhibits a number of linguistic skills and literary devices which illustrate his extraordinary ability to write (see DS, 13, 205) while concealing the abyss of his feelings. Within the conversational, almost breathless style of his tale, the occasional use of an old-fashioned word or formula

emphasizes the artificiality of his literary performance. His prose is personal, swift, and deceptively light-hearted, for often a time-worn, formal word is jocularly employed to check the surge of a more serious emotion; the pretentiously grandiloquent phrases are Hermann's wry smiles intended to relieve momentarily the burden of unhappiness and regret he carries. His impersonation act demands from time to time a comic relief, a relaxation of tension.

The following examples from Despair, while characterizing the personal idiom of the narrator, can also be found in other novels and short stories of Nabokov, thus pointing to a more general tendency to use poetic, rhetorical, biblical, or ornate words and phrases for predominantly jocular effect.

anon (DS, 219; cf. BS, 114)

lo (DS, 60, 172; cf. BS, 171; L, 64, 164, 212)

perchance (DS, 104, 172, 214, 219; cf. GL, 6; L, 138, 241)

to wit (DS, 56)

may (DS, 9, 130; cf. BS, 152; P, 182; PF, 15, 159, 265)

the while (DS, 154, 174, 175) [e.g. "observing the while"]

waxing (DS, 192; cf. GL, 128; RL, 31, 109; L, 277)

whither (DS, 27, 57, 206; cf. AU, 84; DF, 165; LL, 49; AL, 114; BS, 224; PF, 134; LH, 10)

All these words have decidedly old-fashioned connotations¹⁸ and appear incongruously elevated in the context. Hermann's pose of artistic control of his materials - which he so laboriously tries to establish - is an elaborate self-deception, and, especially in the later pages of the novel, his superiority disintegrates, his playfulness and parenthetical humor disappear, and we get more and more glimpses of the real Hermann, the desperate poseur, the disillusioned criminal, the artistic failure.

Apart from the more jocular use of old-fashioned words, we find other examples with particular references to special registers. We find ebon ("the ebon shapes of trees", DS, 61 [cf. PF, 63]), cline (DS, 137; cf. SM, 125), damsels (DS,

14; cf. NT, 49; I, 111; SM, 81; L, 228), and verily (DS, 128; cf. GO, 4), with specific poetic, archaic, and biblical connotations.

Hermann also shows a predilection for formal expressions and genteel locutions, such as "imbibe new impressions" (DS, 136; cf. KOK, 10; G, 295; SM, 135, 223, 269; TE, 129; L, 14; A, 251; SO, 129), "I betook myself..." (DS, 114; cf. PF, 17, 124; A, 476, 552), or "desirous of quietude" (DS, 206). Hermann repeatedly uses inversion, which gives the utterance a falsely important, rhetorical emphasis, unusual in spoken English:

Much have you gained... (DS, 174)
not a groat will you see (DS, 174)
Not a jot did she understand... (DS, 35)
but part with it I must (DS, 206)
Not a soul did we meet (DS, 102)
Not a gleam was there (DS, 102).

A similar proclivity to use unusual, musty words can be detected in Humbert's "horrible careful English" (L, 232). His employment of recondite vocabulary and quaint or formal diction is partially explainable by his indebtedness to a foreign language and culture¹⁹ and, consequently, the absence of natural ease of expression in English. He is, however, a greater artist than Hermann and proves to be a self-conscious wizard with words. Unusual expressions with old-fashioned connotations are frequent in his prose, not because they come to him easily (in consequence of his learned background), but because he deliberately employs them for artistic purposes. His memoir is at once a public defense (at least at the outset), a private confession, and a work of art; this accounts for the mixture in his book of rhetorical, emotional, formal, and "aesthetic" language use. The stylish, affected manner, we have reason to suspect, is a conscious act of establishing an artificial, artistic distance between the remembered events and their recreation in words, between

his intimate emotional involvement and the necessary imaginative detachment. John Ray, Jr., aptly speaks of Humbert's character (and by extension of his style) as "a mixture of ferocity and jocularly that betrays supreme misery" (L, 7). Humor, irony, and cynicism are three attitudes purposely embraced to distance his unabated emotional anguish and regret. French phrases, wordplay, jocular combinations, and the use of antiquated words are linguistic means to bring about the effect of detachment. The deliberateness and self-consciousness of his English is meant to camouflage his true feelings which, as in the case of Hermann, emerge with increasing frequency and intensity as the novel tends toward its end. His puns, alliterations, learned words, and old-fashioned diction - the whole technique of linguistic foregrounding so marked in his "fancy prose style" (L, 11) is an ornate garment intended to hide the bleak reality of his misery. In a short, lucid analysis of a passage from Lolita, M. Green makes the following remarks about Humbert's English:

This is a style characterized by its exuberant and recondite vocabulary, highly literary and highly technical at the same time, lavish of foreign phrases, commercial terms, academic turns of speech. It is always elaborate, sometimes formal, in its phrasing and sentence-structure, but far from pompous; indeed, its outspoken desire to perform, to be entertaining and be entertained, makes it at first sight undignified.²⁰

All these features of Humbert's language are in part self-protecting devices that help him to control his relentlessly surging emotion, which at times threatens to overwhelm him. The creative concentration on the medium of his art, language, enables him to achieve a temporary relief from his human despondency. The desperately ironical stance is Humbert's last defense.

In addition to the examples quoted in connection with Hermann's diction, there are also many other words in Humbert's prose which show his predilection for poetical, elevated, and slightly antiquated expression. They are employed

for the most part facetiously (in effect), but seriously (in intention), to establish the necessary distance between art and life, aesthetics and experience.

Examples:

albeit (L, 130, 310; cf. E, 49; G, 162; BS, 67; PF, 244)
anent (L, 53, 163; cf. PF, 309)
awhirr (L, 149)
come to the fore (L, 185)
conducive to (L, 7; cf. SM, 267; PF, 121, 230)
fore and aft (L, 126; cf. SM, 20; A, 116)
forsooth (L, 54, 253)
instrumental in (L, 176, 238; cf. A, 251; TT, 17)
largesse (L, 121)
lauded (L, 170)
morn (L, 45; cf. S, 161)
nigh (L, 112; cf. SM, 110)
purloin (L, 262; cf. PF, 257)
quoth (L, 50)
rue, n. (L, 67)
superfluity of (L, 201)
thither (L, 242; cf. BA, 181; CCL, 93; LD, 75; RL, 128; BS, 11; SM, 171; LS, 56; PF, 124, 205, 281; A, 434)

Humbert's cultured, often pretentiously formal English is criticized by the modern teenager Lolita, who accuses him of talking "like a book" (L, 116). His memoir exhibits two sides of his personality: that of the pathetic clown dancing on the tightrope of verbal virtuosity and that of the heart-broken lover staring at the dark abyss at his feet. His linguistic stunts help him to keep his mental and emotional balance and prevent him from falling to the bottom of his despair and regret. The formal and antiquated words are only one means of comic divertissement, which still cannot suppress the melancholy recognition that he has only words to play with (L, 34).

In all of Nabokov's fiction we can see the same penchant for formal, antiquated diction. Though not actually archaic, these words do not belong to common usage and give the language a quaint appearance. Not always are they motivated by the narrator's striving for comic effect and artistic distance. Often they merely signal his foreign origin, and often they are perfectly in keeping with the gravity of the situation, the solemnity of the occasion, or the poetic mood of a description. At other times they fit well into the context of a learned discussion or scientific investigation. Nonetheless, in most cases they are indicative of a self-conscious, playful mind, of a love for seldom-used expressions. In Bend Sinister, words with an antiquated, formal character help to convey the novel's pervading atmosphere of bureaucratic inhumanity, decadent bombast, and menacing falsity. The medieval world of Padukgrad, despite its modern pretensions, is characterized by the hollow rhetoric of its official pronouncements and the quaintness of its vocabulary and, in some cases, syntax. Reinforced by words of the native dialect (whose Germanic and Slavic elements add an impression of harshness and remoteness), the language of Bend Sinister conveys the oppressive nightmare of Krug's experiences largely directly in the very nature of its verbal texture.

Again, in addition to the following examples, previous citations in connection with Despair and Lolita will have to be taken into account.

Examples:

aforeseen (BS, 222)
enseam, v. (BS, 239)
hark! (BS, 213)
mobled (BS, 113)
prithce (BS, 152)
ruelle, n. (BS, 107)

the thither side (BS, 11)
yonder (BS, 44; cf. RL, 116)

In some phrases the narrator's parodic intent is obvious:

take cognizance of (BS, 51) (cf. "cognizant of", RL, 54)
Krug - for it was he - showed... (BS, 5)
the bearded ones (BS, 14)
His must have been a dark crime indeed (BS, 230)
he must have had a heart of stone who would not... (BS, 129)
"Tis I again" (BS, 15)
If this be so (BS, 44)
Nay, do not speak (BS, 152)
Do not seek to find... (BS, 230)
Woe! Woe! Question thy crime (BS, 230)
'Twill show the depth of thy guilt (BS, 230)

The last four quotations are from Paduk's speech, where the parody becomes savage satire.

Like Humbert, Charles Kinbote, Zemblan scholar and "narrator" of Pale Fire, uses English - which is not his native language - with a considerable degree of self-consciousness. In keeping with his eccentric character and as a consequence of his national and cultural origin, Kinbote's prose is frequently quaint, recondite, and, almost always, unconventional. Antiquated, learned words and rhetorical formulae are mustered to give his commentary the semblance of scholarly exactitude and authority and disinterested criticism. The discrepancy between the editor's intention, stressed by his formal language (meant to suggest competence and integrity), and the actual reality of Kinbote's mind and life (repeatedly surfacing in his commentary) is the most consistent and powerful source of irony in the novel (see XII). Whereas Hermann and Humbert seem to be fully aware of their actual situation and consciously give their language a facetious formality, Kinbote remains largely ignorant of his position or

purposely suppresses its reality. One means of covering up his imposture and falsification is the liberal use of falsely important, elaborate statements and ornately worded explanations. Against his will - and perhaps without his knowledge - his verbosity and stylish pretense give him away and expose his commentary to doubt. This is not to say that Kinbote is never sincere or capable of real emotion and perception; his work is earnest, and what he writes is real to him. For the most part, however, his commentary betrays his scholarly intention through overly quaint diction. We find (in addition to the words mentioned before) the following words in his book:

babe (PF, 101 [36, 113]; cf. E, 62; RL, 92; P, 47; A, 558;
eventide (PF, 245) [LH, 116]
pray, interj. (PF, 182; cf. G, 350; LS, 79; LH, 50)
swain (PF, 186)
tryst (PF, 134, 284; cf. M, 70, 72; KQK, 103; I, 60; L, 16;
A, 133, 218, 292, 336, 521, 527; LH, 113)
whence (PF, 26, 110, 287; cf. RL, 166)
of yore (PF, 160; cf. AP, 62; SM, 95)

One conspicuous feature of Kinbote's commentary which might be mentioned in this context is the excessive substitution of the third-person pronoun for that of the first person, when in reality the statement is clearly personal and subjective. It is still another obtrusive device on Kinbote's part to give his commentary a scholarly, objective appearance of fact and judgment, although the reader is often aware of its dubious and highly prejudiced authority. While being a conventional device to avoid the use of "I" or "we", Kinbote slyly uses it to solicit the reader's agreement and approval. The use of "one" for "I" can be compared to on in colloquial French, when the speaker actually means "I" or "we" (including others); in French, the replacement of je or nous by on implies a shared point of view or intention, a common bond of interest, opinion, or experience. This is

what Kinbote tries to suggest with his use of "one". The reader, however, can see, behind the impersonal formula of general agreement and acceptability, the subjective, frequently erroneous and deceptive, point of view of the biased commentator. In almost all cases where Kinbote uses "one" in Pale Fire (see Appendix 4.1), it would be appropriate to replace it by "I" to put the real meaning of the statement in proper perspective.

Examples:

One is too modest to suppose... (PF, 79)

one derives logical satisfaction... (PF, 253)

One supposes that... (PF, 150)

For further examples (including also other works), see Appendix 4.1.

Much of the freshness and humor of Nabokov's English fiction derives from his uninhibited employment of unusual, formal, old-fashioned, and quaint words and phrases. They are used for scientific precision or historical suggestiveness, for connotative subtlety or artistic distancing; they reveal character and mentality, and create comic, parodic, or ironic effects. Nabokov frequently draws on poetic and antiquated words to render with one stroke a lyrical, elevated, or remote atmosphere. But he also employs pseudo-scientific terminology and pretentiously learned vocabulary to satirize Freudianism, Marxism, poshlost, politics, or advanced art. The accumulation of bombastic, high-toned words almost always indicates the intention to ridicule fashionable ideology and jargon and philistine imposture. By using a falsely important or falsely academic diction, he exposes banality and pretense (see Appendix 4.2).

One construction with archaic connotations which Nabokov's narrators particularly enjoy and use for comic effect is the connection of subject and quality with the preposi-

tion "of" in the sense of 'possessing, having the quality of'. Humbert's English exhibits several examples of this old-fashioned formula:

Viola, of the blackheads and the bouncing bust (L, 55)
the Lolita of the strident voice and the rich brown hair
she of the noble nipple and massive thigh (L, 78) (L, 67)

For further examples, see Appendix 4.3.

2.2 Archaic, Obsolete, Rare, and Poetic Words

Once a writer chooses to youthen or
resurrect a word, it lives again...
[SO, 252]

Regarding the relative status and life of words, Nabokov would fully subscribe to the view of Horace, who, in his Ars Poetica, writes:

Multa renascentur quae jam cecidere, cadentque
Quae nunc sunt in honore vocabula.²¹

In Nabokov's English prose, many words which have fallen into oblivion or discredit are revived, and others, presently held in esteem, are deprecated. In his search for new expressions, he discovers or rediscovers many words which are labelled "archaic", "obsolete", "rare", or "poetic" in dictionaries (in the following they will be summarily referred to as "archaic"). In his Eugene Onegin commentary, for example, he remarks that reverie is "a maudlin and moribund vocable in English" (EO, II, 211). In his fiction he reinstates many an old word and draws on archaic vocabulary to render a special nuance. This unconventional eclecticism in matters of vocabulary choice is determined by artistic and contextual rather than normative and external criteria. His "reapplications" (SO, 178) are the result of considerations focussing on the suggestice and associative qualities of words.

The occurrence of archaic words is explainable partly by the writer's cultural and linguistic background, partly

by his particular artistic objectives. A learned, literary background often accounts for an unusual and archaic vocabulary; a foreign cultural origin makes plausible words which a native speaker would be reluctant to employ. In Humbert's English, for example, there are at least two archaic or obsolete words which are occasioned by his French heritage. When he speaks of "the tour of [Lolita's] thigh" (I, 211), he is evidently thinking of French tour 'circumference' and easily falls for the similar-sounding and etymologically related obsolete English word. Similarly, he uses subtracted for 'taken away, withdrawn' with French soustraire in mind, misled by the seductive phonological and etymological correspondence between the two words.

But apart from considerations of the narrator's verbal idiosyncrasies, many of which elude the critic's attempt to explain them, the general, artistically motivated frequency of archaic words in Nabokov's prose is worth being examined. There seem to be five interrelated reasons for his use of archaic vocabulary:

- 1) In order to give a patina of anciency and historical and cultural remoteness to a situation, concept, or object;
- 2) In order to exploit a recognizable etymological meaning contained in the morphology of the word, which often has undergone no great change (in some cases the suggestive, though false, etymology of a word is also responsible for its choice);
- 3) In order to evoke certain literary associations by means of predominantly poetic diction;
- 4) In order to foreground humorously the incongruence between sense and expression (often the facetiousness grades into parody and irony when dealing with ostentation and pretense);
- 5) In order to satisfy a context's demand for euphony, alliteration, rhythm, or assonance.

1) When Nabokov writes about the youthful dream of joining the White Army in its fight against the Bolsheviks, imagining himself (or rather, his cousin Yuri) "clattering astride a chamfrained charger into the cobbled outskirts of St. Petersburg" (SM, 250), he intentionally uses a vocabulary with strong chivalrous, medieval connotations. The slightly old-fashioned "astride" and "charger" together with the archaic "chamfrained" - with its reference to the armor of a war horse - suggest an atmosphere of heroic exploit and military valor, oddly mixing idealistic enthusiasm for battle and glory with the reality of disenchanting modern warfare. In addition, the sentence binds alliteratively "chamfrained" with "charger", and "clattering" with "cobbled"; the harsh [k], [tʃ], [t], and [st] sounds give an audible fierceness and impetuosity to the phrase.

Similarly, the following passage illustrates with its archaic, chivalresque vocabulary the remoteness and ancience of the events, as well as the particular style of the novel to which it refers:

[In the novel Quercus, a long, historical opus] the author unfolded all the historic events... now it was a dialogue between two warriors dismounted from their steeds...so as to rest under the cool ceil of [a tree's] noble foliage (I, 111).

The only strictly archaic word is ceil, but it is surrounded by a number of others which are typical of the elevated diction of old romances ("unfolded" for 'tell', "dismounted" for 'climbed off', "steeds" for 'horses', and the heroic epithet for the tree's leaves). The combination cool ceil with its visual alliteration and audible consonance (both are one-syllable words with a long, closed vowel sound) is a felicitous one, which is an additional justification for the archaic word.

Often one archaic word is sufficient to suggest or reinforce the impression of historical remoteness and conceptual ancience (it will be noticed that the word ancience it-

self, used twice previously, is archaic and used by Nabokov in the first of the following examples):

I knew that such trivial notes often live hundreds of years, and that one reads them with pleasure, for the savour of anciency (E, 80)

if the year were 1447 instead of 1947 I might have hoodwinked my gentle nature (L, 89)

his valet would bring [his bicycle] up to the porch as if it were a palfrey (SM, 192)

the telescoping of my mind...was strong enough to distinguish in the remoteness of time... (L, 176)

Examples of this kind are frequent. An old concept or object is vividly evoked with the help of an archaic word. Kinbote, speaking of a "fair ingle" or his "ingledom" conjures up the remoteness of the ancient past and its culture.

2) The etymology of an archaic word is often more clearly recognizable than that of a modern word and may be used because it adds another layer of meaning. In the sentence "The streets had been considerably quieter in the sourdine Past" (A, 554), the rare word sourdine enters into an interesting etymological relationship with the adjective quiet. The word derives from French sourd 'deaf, dull' which comes from Latin surdus 'quiet' and thus reveals itself to be an old synonym, on the etymological level, of quiet. Its rare meaning is 'muffled, subdued'; the noun denotes an old musical instrument. In sourdine both aspects, the tone of the instrument and the device to muffle that sound, are present, just as the past is both "audible" and "subdued" in the memory of the protagonist.

When in Ada Nabokov uses the rare (OED) or archaic (WID) word quells (n.pl.), he not only employs a word with a felicitous coincidence of meanings of two homonymous words (both archaic, one meaning 'killing; power to extinguish or subdue', the other 'a spring, fountain'), but also the different etymologies (one from a root ON kvelja 'to torment, torture', the other from G Quelle 'spring, fountain'). Both

etymologies of the homonymous words are consciously alluded to in the context: one refers to Aqua's madness (she believes that water speaks to her [cf. her name]), the other to the torment which eventually leads to her suicide.

In Transparent Things, Hugh is desperately trying to push an open drawer back into a desk:

at first it refused to budge; then, in response to the antagonism of a chance tug...it shot out (TT, 6). The obsolete, rare word antagonism is used here primarily in its etymological meaning 'counterstruggle' (from Greek anti- 'opposite, against' and agonia 'contest, struggle'), rather than its modern sense 'antagonism'. The modern form has the disadvantage of blurring the concretely recognizable "agony" contained in the older word by the generalizing -ism ending; it adds to the etymology of 'struggle' the current meaning of 'anguish' and 'distress', which Hugh's effort involves.

One final example shows Nabokov's skillful use of etymology in archaic or obsolete words for an additional element of meaning in a specific context. Kinbote writes:

I confess it has been a wonderful game - this looking up...of various ephemerides (PF, 275).

The word ephemerides, the plural form of ephemeris, contains the Greek root ephemeros 'daily, lasting a day', which immediately associates ephemeral, a most welcome additional meaning which characterizes the journals Kinbote consults (ephemerides 'diaries, journals') as ephemeral products.

Sometimes Nabokov also makes use of an etymological suggestion which is not based on fact. Thus the deceptive phrase "all twenty hirens of the house" (A, 354) suggests in the context that hirens may have the root hire 'rent', while in reality the obsolete word is a corruption of the female name Irene (cf. OED). But the false etymological suggestion is very appropriate in the context, for the harlots of the 'floramor', or 'bordel' (another obsolete word

Van uses on the previous page), are indeed hired women, 'for temporary employment'. In addition, the word associates another group of enchanting temptresses, the sirens.

3) Words with literary connotations are frequently used in Nabokov's prose. They lend an aura of poetic suggestiveness to a sentence or passage and evoke specific associations of past literary works, especially poetical compositions. Words like anadem, argent, glebe, gloam, illum, lampad, or romant are no longer part of current English usage and are rarely encountered in modern prose, but they suggest the literature of the past or mythological and biblical concepts (the specific background of a number of poetic words is given in Appendix 4.4). To take one example for illustration, when in Bend Sinister "the mobled moon" is mentioned in connection with the filming of Shakespeare's Hamlet, the epithet mobled recalls a sentence from that play ("But who, ah woe, had seen the mobled queen", Hamlet, II, ii, 502) and perhaps also James Shirley's "The moon does mobble [variation of moble] up herself" (quoted in OED). Its evocative sound correspondence with moon ([ou] - [u:]), supported by alliteration, is an additional factor accounting for the employment of the obsolete or archaic word.

4) Often an archaic word is used to create a humorous discrepancy between the overt meaning of a sentence and the narrator's viewpoint, or it mocks aspects of preciousness and pretense, or sometimes it expresses an ironic attitude or judgment of a situation, a social group, or a specific concept.

When the narrator of Pnin describes a picture as "a view of the valley beyond, complete with quaint old barn, gnarled apple tree, and kine" (p. 127), he not only characterizes the conventional sujet of the picture, but also adds a touch of irony by using the word kine, the archaic plural of cow.

The obsolete, rare word eloquency in the phrase "the

flowing eloquency of the Protestant preacher" (DS, 112) parodies the preacher's antiquated diction by using an obsolete term to describe his style. Twice we find the antiquated plural of 'brother' (brethren) in Nabokov's fiction, employed with the intention of mocking the select status of the members of literary circles ("envious brethren" [SM, 282]; "belles-lettres brethren" [LL, 50]). The same purpose is apparent when Nabokov humorously alludes to aspects of religiosity with biblical phrases, such as:

immortal souls...whose main recreation consisted
of periodical hoverings over the dear quick (VS, 227)

The souls of the dead...attended to the destinies
of the quick. (P, 136)

The euphemism "ultimate glebe", referring to death, parodies the diction of certain poets who tend to speak only periphrastically of specific areas of human life and experience.

The old-fashioned, incongruous appearance of characters like Dr. Pavel Pnin or Dr. Onze is stressed by the use of the rare word calvity for 'baldness' ("waxlike calvity" [P, 176]; "marble-white calvity" [SR, 216]).

In another instance, Nabokov ironically exposes the ludicrous experiments conducted by "progressive" ethnologists, the results of which take a long time being published because "these scientific products take of course some time to fructuate" (L, 33). The obsolete verb here expresses Humbert's ironical view of the medieval methods and ridiculous, unfruitful results of such "scientific" experiments.

5) The largest group of Nabokov's archaic, obsolete, or rare vocabulary is used because of welcome qualities of euphony, rhythm, alliteration, assonance, or consonance. The importance of such effects in Nabokov's prose will be discussed in a later chapter (VIII). A few examples, however, will be given here. When Van describes his sensual experiences in a floramor, he uses two archaic words to create a forceful triple alliteration with p, connecting three im-

portant words and giving them onomatopoeic immediacy:

The handmaids pounced upon them like pards and,
having empasmed them with not unlesbian lust,
turned... (A, 354)

The atmosphere of ancient volupty (another Nabokovian archaism) and poignant sensuality is conveyed by the p's of the passage and the two obsolete words. There is also the association of impassioned and spasm in empasmed, spasm actually occurring only three sentences later.

In Ada, Aqua is afraid of the "loquacious quells" of tap water, and at one time imagines that "the tepid lymph replied in its own lingo" (A, 24). The personified lymph alliterates and assonates with lingo, the language it speaks; it also associates a (water) nymph and perhaps involves a play on limbo.

In combinations like "a lama's lampad", "in ditch and dalk", "dimly dimidiated", or "supputation and supposition", the alliteration seems to be a major determining factor in the use of the archaic word. When Ada, almost falling off her bicycle, is said to "google", the choice of the obsolete form of goggle is clearly motivated by its onomatopoeic quality, which audibly expresses in its long-drawn [u:] sound the girl's wide-eyed consternation.

The examples for this section are found in Appendix 4.4.

2.3 Dialect (and Briticisms)

In view of Nabokov's large and varied vocabulary, it is not surprising to find a number of dialect words and Briticisms in his English fiction. They are part of his erudition and specified knowledge and relics of his English rather than American background. A. Appel relates that Nabokov "was horrified to discover...that lingering Englishism" of torchlight instead of flashlight in Lolita long after its publication²²; on the other hand, he defends his use of the dialect word shippon.²³ Here, as in his scientific, learned,

and archaic vocabulary, Nabokov shows his striving for precision, for nuance, and for the unusual, fresh expression. A number of the dialect words refer to specific, unfamiliar concepts and objects.

Examples:

- | | |
|---|--|
| acker (<u>A</u> , 555) | - 'a ripple or patch of ruffled water' |
| digs, n.pl. (<u>GL</u> , 59 <u>et passim</u>) | - 'rooms, lodgings' |
| mizzle (<u>LH</u> , 143) | - 'a fine rain, drizzle' |

For further examples, see Appendix 4.5.

2.4 Colloquialism and Slang

Nabokov's English lexicon also shows his familiarity with colloquial language and slang. In spite of their relatively small number, the colloquial and slang expressions are effectively employed means of characterization. Obviously, the place to look for them is dialogue between characters whose education and social background suggest an informal use of language. As indicated earlier, almost all of Nabokov's characters are émigrés with a considerable cultural and linguistic knowledge; many are poets and scholars and almost all are intellectuals in the wider sense. Consequently, very little evidence of colloquialisms and slang can be found in their utterances.

Nabokov's fiction has curiously little dialogue; repeatedly he has expressed his aversion to works with long passages of dialogue²⁴, finding it acceptable only if "dramatically or comically stylized or artistically blended with descriptive prose" (SO, 130) - a statement which conveniently characterizes a large part of the dialogue found in his works. Nabokov is primarily interested in the intense and complex inner life of his protagonists, not in their social interrelations. The stress is on the internal development

of consciousness and the delineation of psychology. The retrospective situation and confessional character of many of the works by personal narrators are other factors accounting for the relatively small percentage of dialogue in Nabokov's fiction.

Colloquialisms and slang words are, however, not limited to speech situations, but also occur in the descriptive and narrative prose of narrators whose educational and social background would seem to exclude their use. Here their appearance is often motivated by the narrator's facetiousness or parodic intention.

Lolita, as was to be expected, is the work with the largest number of colloquial and slang expressions; in a few cases they indicate a protagonist's social and mental habits (e.g. Koldunov in "Lik").

Examples:

goof off, v. (L, 150; LS, 49) 'waste or kill time'
joystick (G, 343) 'the control stick of an airplane'
tops, adj. (DF, 134) 'first-rate, excellent; topmost'

For further examples, see Appendix 4.6.

Finally there are a number of informal words and expressions, which are not strictly colloquial or slang; a special group of words belong to child language. Almost all examples of the latter group, with its typical short forms, reduplications, and diminutives, are used to ridicule infantile mentality, negligible intellectual capacity, or cute mode of expression.

Examples:

a) cutie (P, 42; A, 420) 'an attractive person, esp. a pretty
gosh (L, 138, 193; LS, 56) 'a mild oath; exclamation'^{[girl}
spunky (A, 28) 'having courage; spirited; plucky'^{[of surprise}

b) goody-goody (L, 45) 'excessively good'
tummy (PE, 242; L, 19) 'stomach, belly'
wifey (LD, 55) 'wife'

For further examples, see Appendix 4.7.

Word-Formation

no real idea can be said to exist
without the words made to measure.
[RL, 78-79]

Nabokov's verbal adventures are not restricted to the wide field of the existing English lexicon - and he is one author who consistently shows how wide it really is; he pushes on beyond the confines of the territory mapped by comprehensive and authoritative dictionaries.

In his exploration of scientific, learned, or archaic vocabulary (discussed in the previous chapter), in his large store of new words produced through affixation and compounding (discussed in this chapter), and in his coining of new words in various other ways (discussed in the next chapter), Nabokov shows a relentless creativity which shapes and moulds language to suit his own artistic purposes.¹ Nabokov constantly makes his own language, eliciting new shades of meaning from existing words, combining them in new ways, or inventing new words. His passion for individual artistic expression is the most conspicuous and important factor of his art; it gives his English prose its consistently brilliant, unusual, and exciting appearance.

Verbal creativity is a necessary function of imaginative creativity, and specific ideas and artistic intentions call for specific linguistic means to express them. We can clearly distinguish Nabokov's voice in the following obser-

vation of the narrator about Sebastian Knight's art:

He had no use for ready-made phrases because the things he wanted to say were of an exceptional build and he knew moreover that no real idea can be said to exist without the words made to measure. (RL, 78-9)

At least as amazing as the range and variety of his new formations is the fact that Nabokov rarely uses a made-up word more than once in his fiction, which can be explained both by the purpose of a new word, having been made for a specific context, and by the fertility and vitality of Nabokov's imagination and verbal creativity, which always urge him on to new, exciting verbal adventures.

In this chapter, some familiar types of word-formation will be presented, involving words and combinations of words which are easily recognizable, both in form and meaning. In the next chapter, some types will be shown in which words and combinations of words are corrupted in form or have less easily determinable meanings.

1. Conversion

A number of words, in this case verbs, are formed simply by converting them from one class into another, in this case from nouns into verbs. These "zero derivations", as they are often called², are not only formal changes, but often effect a considerable semantic shift. When Nabokov uses the verb centrifuge in the sentence "With a quick gesture he centrifuged them to the waiting-room chairs" (A, 385), he conveys succinctly and picturesquely the outward-directed, circular movement of the gesture with which Van assigns the chairs to his guests. Or when he uses the phrase "to octopus the food" (A, 254), the verb has nothing of the dictionary's definition of the noun, but conveys with visual, suggestive immediacy the many-armed greed and voracity of the mollusk. Further examples are listed in Appendix 5.1.³

2. Affixation

The most common and familiar method of word-formation is affixation. A prefix or suffix with a special meaning is affixed to a word already existing in the language. The number of affixes available in English is very high, and Nabokov uses them with great inventiveness. Most of them are modelled after existing patterns of affixation, and their particular meanings are readily understandable on the basis of the reader's familiarity with these patterns. There are many words formed with the help of prefixes and suffixes, however, which undergo a semantic change, the new form not only representing the sum of its parts, but adding a slightly different nuance of meaning. In the following sections some significant and productive groups of words formed through prefixation and suffixation will be presented. A discussion of individual formations will have to be foregone.

The numerous words formed by affixation occurring in Nabokov's English fiction amply document his fresh, inventive approach to language and his constant urge to enlarge the expressive potential of the language in the interest of individual, artistic creation.

To mention one example listed neither in OED nor in WID, Nabokov uses the adjective inenubilable (PF, 288), which consists of the two prefixes in- and e-, the stem nubil(ate), and the suffix -able. The first prefix means 'not', the second 'out of, away, not', the suffix has the sense 'capable of, liable to'. The adjective stem means 'clouded'. Thus the complex form means 'that which cannot be made to be without clouds' or, to put it positively, 'that which will always be clouded'. When Nabokov uses the word, he is trying to express the complicated feelings he nurses for his Zembla, which is misty and mysterious (removed in time and space), yet clear and familiar (in memory or imagination).

In order to indicate the range and variety of Nabokov's creative use of affixation, the Appendices (5.2 and 5.3) list a large number of forms, especially of the most productive groups of prefixes and suffixes.

2.1 Prefixation

Nabokov makes considerable use of the possibilities of prefixation in his English prose, and a large number of words can be found in his fiction which are not contained in WID (which, it may be added, lists numerous words with prefixes whose meaning is perfectly obvious). Although most words are readily understandable on the basis of familiar models, a number of them are more difficult, either because of unfamiliar new meanings or new forms of the combinations.

Eight larger groups of prefixes emerge as most productive in Nabokov's English fiction.

1) The prefix a- (which, as H. Marchand points out [p.139], is not really a prefix) is affixed predominantly to adjectives and adverbs with the meaning 'in a state or position of'. Formations of this type were especially frequent in the 19th Century (Marchand, p. 140) and carry poetic connotations⁴ unusual in modern fictional prose. When affixed to verbs, it is more clearly archaic⁵.

Examples:

asparkle (GL, 29)

awhirr (L, 149)

aflutter (P, 193; I, 67; RL, 166)

abustle (KOK, 264)

2) Equally large is the group of words formed with the prefix be-. Among different meanings expressed by this prefix are: 'all over, thoroughly, completely', 'overdoing the action, profusely' (forming a transitive verb), 'make (into), furnish, cover, etc. with' (denominal verbs), and 'make;

affect, provide, cover, surround with' (derived from substantives). The prefix often expresses the idea of overabundance or excess and may have, especially with participial adjectives, implications of mockery or disparagement (Marchand, p. 147-48). Almost all of the words in this group which are not listed in WID are used by Nabokov to convey the idea of 'abundantly covered with'.

Examples:

bedabbled (SM, 111)
bepearled (L, 163)
beslushed (G, 292)
besplattered (VM, 71)

3) The prefix en- or em- has the general meaning of 'put in(to)'. Depending on whether the root word is derived from a noun, an adjective, or a verb, this prefix can mean 'affect, cover, surround, provide with' or 'cause to be' or 'thoroughly'. As Marchand remarks, most of the verbs with the prefix en- or em- have a literary and learned, rather than popular, character (Marchand, p. 164).

Examples:

enfeebled (TI, 128)
enmired (G, 53)
enwafting (TD, 6)
emblazed (A, 366)
empasted (PF, 189)
empurpled (PE, 225; SM, 74)

4) Very productive is also the prefix fore-, and Nabokov uses it creatively to suit his purposes. Thirteen of the words listed in the Appendix (5.2) are not in WID or are only found with a different meaning from the one it has in the context. The main function it has in these Nabokovian formations is to express anticipation and imaginary percep-

tion of future sensory phenomena.

Examples:

forefancy, v. (G, 21)

forehear, v. (P, 47)

foredream, n. (GL, 131)

forevision, n. (PF, 183; A, 550)

5) The common prefix in- or im- has the meaning of 'un-, not' with adjectives, 'want, lack of, absence of' with nouns, and 'in, within, inward' with verbs. With the exception, perhaps, of inslope (n.), meaning 'a sloping to the inside', the meanings of words with this prefix are easy to understand.

Examples:

impuberal, a. (TT, 41)

infold, v. (DF, 125)

inexisting, a. (TT, 59)

6) A prefix which Nabokov uses often, and which is characteristic of his view of the fictional world, is inter-, which mainly expresses the intimate, mutual, and reciprocal relation between things and people (especially in verbs). In addition, the prefix means 'between, among, in, with each other' or 'put in...between' (with verbs), 'space or time between two...' or 'mutuality' (with substantives), and 'mutually, reciprocally, intimately' or 'situated, falling, or happening between two...' (with adjectives).

Examples:

interache, v. (A, 584)

intercoil (PF, 17)

intercadence, n. (LH, 111)

intervestibular, adj. (KOK, 11; SM, 144)

7) Almost all words with the prefix re- are verbs, most of them used in the combination "verb and re- plus verb" (e.g. "crossed and re-crossed"). The meaning of the prefix is, of course, 'anew, again'. In some cases it occurs in connection with an adverb, a pronoun, or even a phrase. The rare forms of this kind are motivated by jocular, rather than serious, purposes.

Examples:

re(-)assume, v. (GL, 40; KQK, 236)

re-offend, v. (PF, 280)

reclad, adj. (G, 140)

rerustle, n. (LS, 53)

8) The large group of words formed with the prefix un- has two different meanings, one denoting a simple negative 'not', the other 'opposite of, contrary to' or 'deprive of, remove, release from'. The respective sense of the prefix can in most cases be easily inferred from the context.

Examples:

un-mind, n. (L, 176)

uncozy, adj. (KQK, 139)

unriddable (G, 127)

unblur, v. (DF, 9)

Apart from these especially productive groups in Nabokov's fiction, there are a number of other prefixes used by Nabokov, some with jocular, some with serious intention, to enlarge his inventory of verbal expression. Here, too, his individual, unconventional approach to language is evident. Many of the forms are obviously nonce formations which achieve a preconceived effect in the fictional context, whereas others are more clearly innovative, necessary, and serious. Often a prefixed form conveys succinctly and economically an idea which would otherwise have to be expressed by a longer paraphrase.

Examples:

afterflow, n. (L, 132)
afterhaze, n. (A, 81)
backthought, n. (SM, 271; A, 153, 391)
counter-fashion, n. (A, 317)
counterwheel, v. (A, 218)
defocalization, n. (SM, 240)
detumify, v. (A, 577)
downstretched, adj. (R, 106)
half-raise, v. (BD, 29)
half-smile, n. (CP, 111)
multipathed, adj. (G, 91)
nonhuman (KOK, 220)
outargue, v. (AS, 128)
overeloquent, adj. (A, 132)
postexistent, adj. (E, 31)
praedormitory, adj. (TD, 31-2)
presuicidal, adj. (E, 27)
subpalpebral, adj. (G, 364; LH, 245)
upswing, v. (A, 453)

The Appendix (5.2) lists a number of prefixes in alphabetical order.

2.2 Suffixation

The same productivity and freedom characterizing Nabokov's use of prefixation to create new words and meanings can also be found in his numerous new forms created by suffixation. Whereas prefixes are usually well-defined and fairly independent, the suffixes tend to be vaguer in meaning and more dependent on the word to which they are affixed. V. Adams writes: "A possibly general difference between prefixes and suffixes is that prefixes are characteristically less 'integrated' with the stem to which they are attached than are suffixes" (Adams, p. 161). Consequently, suffixes

show the tendency "to acquire extra nuances of meaning" (Adams, p. 161) to a much larger degree than do prefixes. An examination of each individual word and its context would be necessary to determine the particular meaning of the formation. Again, such a detailed discussion would exceed the limits of this study.

Among the suffixes employed by Nabokov to form new words (and there are over forty different suffixes), several emerge as particularly productive. Whereas the same prefix could often be affixed to nouns, adjectives, or verbs, the suffixes are generally confined in their application to either nouns, adjectives, or verbs. Therefore the suffixes will be ordered here also according to whether they usually combine with nouns, adjectives, or verbs. The Appendix (5.3), however, will list the suffixes only alphabetically, irrespective of the stems they are affixed to.

2.2.1 Nouns

Nouns with the suffixes a) -ist, b) -ity, and c) -let are most frequent.

Examples:

- a) ancestralist (PF, 176)
cacologist (SM, 178)
thanatologist (TT, 79)
- b) anality (A, 306)
gasiformity (G, 256)
translucidity (TT, 75)
- c) bunchlet (P, 171; LH, 97)
paperbaglet (KQK, 258)
whorelet (A, 33, 168, 411, 542)

Various other suffixes are used to form new nouns (only one example of each kind is given here):

- nymphancy (L, 224)
- curdom (DS, 130)

parenthesization (UT, 152)
sunglasser (PF, 67)
marblery (A, 367)
eagless (LH, 231)
delphinnet (A, 416)
spoonerette (L, 122)
monsterhood (SL, 139)
detailism (G, 263)
yearkin (A, 428)
scapegoatling (A, 378)
convincingness (BM, 165)

2.2.2 Adjectives

Among the adjectives, there are several very productive suffixes: a) -al, b) -an -ean - ian, c) -ed, d) -ic, e) -ish, f) -less, g) -ous, and h) -y.

Examples:

- a) cavernal (TS, 27; LL, 48)
 orchal (A, 73)
 thronal (A, 384)
- b) callypygean (L, 136; A, 348)
 centaurian (SM, 203)
 lichenian (SR, 207)
- c) antlered (A, 4)
 nectared (L, 288)
 swanned (LH, 176)
- d) boletic (SM, 43)
 madamic (L, 148)
 proselitic (A, 492)
- e) cloutish (PF, 37)
 kurortish (L, 222)
 suffragettish (LH, 173)

- f) bookless (PF, 194)
 durationless (A, 559)
 stockingless (LH, 5)
- g) orchideous (L, 173; PF, 61)
 porphyroferous (TI, 120)
 rubineous (GL, 29)
- h) coily (VS, 225)
 kitschy (PF, 108)
 wenchy (L, 206)

Various other suffixes are used to form new adjectives (only one example for each type is given):

- decodable (PF, 289)
- decalcomaniac (A, 551)
- titillant (A, 141)
- routinary (G, 118)
- poetesque (PF, 65)
- "rimiform" (TT, 75)
- pangful (A, 337)
- abstractist (PF, 67)
- pollutive (L, 20)
- palmoid (SM, 223)
- tabulatory (A, 505)
- blundersome (TT, 35)

2.2.3 Adverbs

Among the adverbs, there are two large groups of suffixes which form the majority of new adverbs; the first suffix is -ward, the second the semi-suffix -wise.

Examples:

- a) kitchenward (KOK, 215; P, 191; LH, 184)
 noseward (P, 175)
 villageward (SM, 199)

- b) compasswise (DS, 39)
- rosewise (BS, 136)
- sleepwalker-wise (L, 296)

2.2.4 Verbs

Among the verbs, those formed with the suffix -ize are most frequent, followed by those ending with -fy.

Examples:

- a) acronymize (LH, 203)
- goldenize (P, 156)
- Russianize (UT, 149)
- b) brutify (LI, 84)
- splendify (A, 509)
- (de)tumefy (P, 126; A, 577)

Most of the verbs in these two groups are used as adjectives.

Appendix 5.3 lists a large number of adjectives, nouns, verbs, and adverbs according to suffix. Marchand and Adams frequently differ in their categorization of suffixes (and prefixes), including them now as compounds or compounds containing particles, now as pseudo-compounds or "semi-suffixes". These differences will be indicated in the Appendix.

3. Compounding

Compounding, even more than affixation, offers innumerable possibilities of word-formation and gives the creative mind considerable freedom of individual expression. Since virtually every word may be combined with any other (excepting, of course, articles, prepositions, etc.) to form a compound and since the rules are relatively flexible, compounding "tends to be idiosyncratic", as R.W. Langacker writes.⁶ Nabokov makes extensive use of compounds in his English prose,

and the high frequency of adjective compounds may almost be regarded as a trademark of his style. In the following remarks, some groups of compounds which are especially characteristic of Nabokov's prose will be dealt with.

3.1 Noun Compounds

Among noun compounds, only those cases have been selected in which two nouns are combined, either in one word or connected by a hyphen. All noun compounds with verbal stems or those where an adjective modifies a noun (forming either a free phrase or an actual compound [Adams, p. 57 ff.]) have been excluded. Common compounds (listed in WID) like living-room, toothache, or mole hill, irrespective of their nature and form, have been left out. Thus the examples in the Appendix (5.4) give only idiosyncratic combinations of two nouns and can claim no representativeness in regard to Nabokov's formation and use of noun compounds (as the Appendices of affixation and adjective compounds can). A few interesting examples of noun compounds involving verbal and adjectival stems are, however, included at the end of the Appendix.

The noun compounds closely connect two separate words to form a combination with a variety of relationships between the individual components. The second element is, in most cases, the dominant word. Five main types of relationships can be detected (for a more detailed and exacting discussion, see Adams, pp. 64-89):

1) The first noun modifies, specifies, qualifies, explains, or restricts the meaning and range of the second. An airark is an ark which moves in the air, and mind-pictures are pictures only mentally visible. Often the first noun is the object of a prepositional phrase; thus pill-spiel is a spiel with pills, and a spine-thrill is a thrill felt with the spine.

2) The two nouns express a relationship of resemblance; they are compared with each other, that is, the second element is similar in shape, color, appearance, or sensory appeal to the first. In compounds like flame-flower, plum-bloom, or serpent-mouth, the second element resembles in certain aspects, or has characteristics of, the first.

3) Many compounds are more clearly metaphorical in nature and show the simultaneity of the mental and physical process in the perception of the interpenetration of tenor and vehicle. Words like thought-waves or sundust are metaphors going beyond simple comparison.

4) The two nouns in the compound express closely related, similar aspects of a perception or concept and approximate the full meaning by a combination of two almost synonymous words. Thus burst-split or hop-flop characterize aspects of appearance and movement.

5) The two elements in the combination show different manifestations or functions of something which, though connected, denote separate aspects. The noun compounds lodger-lover or torture-caress are distinctly different ideas which are closely linked to show the double aspect or function of a thing, person, or activity in a specific context.

For further examples, see Appendix 5.4

3.2 Adjective Compounds

Adjective compounds are primarily a feature of literary, especially poetic, language⁷, although they are current also in advertising and journalism as well as in some technical fields (Adams, p. 102).

As has been indicated earlier (p. 57), Nabokov's prose shows an amazing abundance of adjectives, many of them compounds, which characterize, detail, and describe the fictional world. Nothing exists unmodified or unqualified, without

specifying particulars or individualizing attributes. If we speak of a writer's verbal or nominal style, we would have to consider Nabokov's overwhelmingly adjectival. The percentage of adjectives in relation to nouns is generally over 50% in his fiction, a figure which is unusually high.⁸ In Ada, in many aspects the most complex of Nabokov's works, the relation of nouns to adjectives sometimes reaches 31%. This constant striving for detailed visualization, precision, and concreteness accounts for the many new words, especially adjectives, in his prose. The large number of adjectives formed by suffixation is supplemented by an even larger one of adjectives formed through compounding. Two qualities of adjective compounds make them particularly attractive: they convey compactly, in one (compound) word, an idea which would otherwise require a phrase or clause, and they precede the noun which they modify. Before the reader encounters the object, idea, or person itself, he becomes aware of its particular quality and special appearance. In Nabokov's frequent use of adjective compounds, we find again the combination of brevity and precision so characteristic of his prose. Perhaps no other feature of his style is so typical as the frequent, versatile, and idiosyncratic use of adjective compounds.

The Appendices (5.5.1 - 5.5.6) give a relatively comprehensive picture of the nature, variety, and range of adjective compounds in Nabokov's English fiction.

3.2.1 Adjunct - Verb (Appendix 5.5.1)

a) Adverb-verb[-ed]

- high-laced (BD, 30)
- long-drawn (SF, 16; L, 124)
- low-spread (UT, 152)
- upward-directed (LH, 160)

b) Adverb-verb[-ing]

slow-clopping (A, 434)
tight-closing (GL, 130)
parched-looking (BS, 139)
green-streaming (PF, 124)

3.2.2 Subject-verb (Appendix 5.5.2)

knowledge-amplified (G, 144)
dust-begrimed (TD, 28)
surf-carved (L, 160)
tear-diluted (G, 266)
chess-permeated (DF, 71)

3.2.3 Verb-object (Appendix 5.5.3)

beard-fingering (NT, 53)
execution-attending (I, 202)
skirt-lifting (CCL, 95)
spine-dislocating (LH, 86)
tongue-lashing (KOK, 38)

3.2.4 Comparative (Appendix 5.5.4)

orphan-black (BS, 135)
moon-cold (L, 251)
dream-free (LH, 107)
tiger-quick (LS, 191)
angel-strong (A, 92)

3.2.5 Derivational (Appendix 5.5.5)

bare-calved (BM, 178; LH, 46)
light-loined (A, 12)
ripe-lipped (KOK, 59)
pink-smocked (I, 88)
low-ceilinged (LI, 91)

3.2.6 Nominal Attributives (Appendix 5.5.6)

golden-oriole [manner] (BS, 205)
hired-lackey [note] (AP, 65)
wounded-doe [looks] (L, 94)
folded-wing [profile] (A, 57)
scared-gazelle [eyes] (SM, 161)

3.3 Various Compounds

3.3.1 Verb Compounds

There are a number of verb compounds (some of them used as adjectives) in which the verb is modified by the noun which precedes it. The meanings of these compounds is usually self-evident.

Examples:

fin-flash (<u>PE</u> , 228)	'to flash with the fins'
hand-pedal (<u>DS</u> , 16)	'to pedal with the hands'
swish-pass (<u>TT</u> , 47)	'to pass with a swish'
thumb-press (<u>A</u> , 174)	'to press with the thumb'

In order to express the instantaneous simultaneity of two actions or phenomena, Nabokov often combines two verbs into a compound. The following examples of verb compounds convey the idea that both meanings denoted by the verbs are in effect or perceived at the same time.

Examples:

giggle-chat (L, 188)
huddle-shake (PF, 90)
scatter-thud (LH, 115)
shrug-sigh (KOK, 54)

For further examples of these types of verb compounds, see Appendix 5.6.

3.3.2 Various Compound Combinations (Appendix 5.6)

Combinations with hyphenated nouns, adjectives, adverbs, and verbs are frequent, and the possibilities are virtually unlimited. All of these combinations stress the close relationship of the two elements (which are also connected by "and"); in some cases they connect similar qualities, in some cases two different aspects of a thing or person. All of these combinations are used attributively.

Examples:

almond-and-rose (L, 94)
plush-and-dust (BS, 133)
clammy-and-pimply (RL, 63)
throb-and-sob (L, 151)
orange-and-red (KQK, 62)

There are a number of longer hyphenated combinations, which combine various words into a kind of compound phrase.

Examples:

long-dreamt-of (E, 93)
hitting-the-jackpot (L, 108)
exclamation-mark-rating (G, 183)
let's-change-the-subject (LH, 166)
cracking-a-bottle-with-a-friend (DS, 137)

VI

Neology

the art of verbal
invention [SF, 16]

The limits between this chapter and the preceding one are fluent. Partly it deals with aspects of word-formation (e.g. neo-classical compounds and blends), partly with idiosyncratic invention of new words or of familiar words with new meanings.

Nabokov has repeatedly defended the artist's right "to invent terms for new or unfamiliar concepts" (SO, 213) and has justified his alleged overindulgence in rare and unusual words with the suggestion that he "may have rare and unfamiliar things to convey" (SO, 250).

The precision of a scientific term, the special denotation of a learned word, the welcome mustiness of an archaic expression, or the evocative strength of a poetic phrase - these are aspects of Nabokov's concentration on verbal expression, of his sensitive "testing of performing words" (PF, 64) which accompanies creative activity. He brings to the English language a supremely gifted foreigner's curiosity and a highly original writer's inventiveness. Nothing less than complete possession and absolute mastery of the language is the declared aim of his work, which untiringly explores the possibilities of artistic verbal creation.

Having invented the languages of Thule, Padukgrad, and Zembla, as well as some minor idiolects in his fiction, he shows a similar freedom, delight, and virtuosity in fashioning his own English.

1. Neo-classical Compounds

Nabokov's predilection for learned words is also reflected in a number of neo-classical compounds derived from, or

composed of, Greek and Latin elements. Since the elements of neo-classical compounds are often familiar from other, more common compounds, and since the context limits the possibilities of their meaning, the determination of their sense is usually possible without a knowledge of Greek or Latin. A number of Nabokov's neo-classical compounds arise from a genuine need for brief and precise expression, while some coinages betray a facetious intention. Rather than paraphrase the idea or try to find a suitable English word for it, Nabokov composes his own tailor-made expression.

The adjective amphiphorical consists of the elements amphi- 'on both sides' and -phoros 'bearing, carrying'; it also suggests the noun phóros 'tribute, payment' and associates amphora. These aspects of etymology and suggestion combine to give the neo-classical compound its original and picturesque meaning: it refers to the acrobat's typical gesture of holding up, or moving, both hands in a circular motion on the sides of the head, so that in silhouette the acrobat resembles an amphora. Variations of the word and its meaning occur in several places, as "amphoric embrace" (LS, 156) and "amphoric motion" (P, 41); in his commentary to Eugene Onegin, Nabokov refers to the embracing of knees as an "amphoral enfoldment" (EO, III, 215). Amphiphorical, however, expresses a more dynamic gesture than either amphoric or amphoral.

The adjective mnemogenic consists of the elements mnemo- 'pertaining to memory' and -genic 'producing, forming' (see Adams, p. 187-88). The word's meaning of 'memory-making' is slightly altered in the context, when Krug remembers his former schoolmates, some of whom "proved less mnemogenic than others" (BS, 62); the sense here is 'clearly remembered'. Another, related, definition of the word is found in the following passage from The Real Life of Sebastian Knight:

[Clare's charming dim face and soft husky voice] somehow remaining in one's memory as if she were subtly

endowed with the gift of being remembered: she came out well in one's mind, she was mnemogenic. (RL, 77)

The word photogenic is a readily familiar analogy helping to determine the meaning of mnemogenic.

The compound anthophobia consists of the elements antho- 'blossom, flower' and -phobia 'panic, fear, obsession'. The elements may be more or less familiar from words like anthology or claustrophobia. The neo-classical compound means 'panic fear of flowers'. The word photophobic, used in Speak, Memory, easily yields its sense through the familiar adjectives photogenic and claustrophobic.

Other neo-classical compounds are coined with a jocular intention, such as the adjective autoneurynological, which parodies the fashionable jargon of psychologists. The excessively precious words maniambulation for 'walking on the hands' or odorofacient for 'producing (pleasant) smells' are humorous overstatements.

Further examples are listed and commented upon in Appendix 6.1.

2. Blends

The linguistic term blend corresponds to the literary one of portmanteau word which its originator defines as "two meanings packed into one word"¹. The combination of two meanings in one word entails a welding together of their morphologies (hyphaeresis), so that they are often no longer felt to be compounds. It is for this reason that blends have been included in this, rather than in the previous, chapter.

In a blend, the two elements often appear only in a modified or shortened form. Thus Nabokov's blend pogromystic consists of the two words pogrom and mystic with an overlap of the central m. In the adjective tentaclinging, we

have a noun tentacle(s) and the adjectival form clinging; there is an overlap of two consonants (cl), and the first words loses one (e) or two (es) letters. In both examples, the blend makes use of a morphological similarity between two separate words, which in the context are intimately connected with each other, to produce a formal union of the two. The visual fusion of two semantically different words suggests a close relation between their meanings. The partial morphological identity of two words is in most cases deceptive, since neither in etymology, historical development, nor in meaning do the words have anything in common; their contextual relation, however, makes their blending seem almost organic. Often the deceptive nature of their formal similarity or partial correspondence is used for punning effect. But in many cases, the coinages also serve a serious, meaningful purpose within a special context.

In a blend, where the contours of the individual elements are blurred, the fusion of two words and their separate meanings is much greater than in normal compounds, where the separate words are still clearly recognizable. These formal contaminations, telescopings, and coincidences may be of various kinds. In Nabokov's blends, the following types of combination may be distinguished (see Adams, pp. 149 ff.):

1) The blend consists of two elements which are curtailed and lose part of their original form in the process of being welded together. V. Adams calls these curtailed forms "splinters" (p. 142). The word thespionym, for example, is composed of the two words thespian and pseudonym; in the blend, the first word loses its last two letters and the second its Greek prefix pseud-. Similarly, the compound-blend Bahamudas consists of the two splinters Baham[as] and [Ber]mudas with an overlap of the central m. The first word has lost its last and the second word its first syllable.

2) Only the first element may be a splinter, while the second remains a full word. This type is particularly frequent among Nabokov's blends. The word existalienation is composed of existentialism and alienation, the word prinstitute of prince(s) and institute. In both blends, the second word is preserved while the first element is a shortened form, a splinter.

3) The third type presents a reversal of the previous one. Here the first element is a full word and the second a splinter. The adjective oneirotic, which may also be considered a neo-classical compound, preserves the oneiro-stem in its entirety and shortens the second (erotic). However, here we may notice that the complete second word is also present, although an interposed i flaws the perfect form (oneirotic). This type of blend (the word ripplexibility [ripple and flexibility] is another example) is very rare in Nabokov's prose.

4) Vowels, consonants, or syllables of the two elements overlap (haplology), serving both the first and the second component. In atomystique (atom and mystique), it is one letter, in Palermontovia (Palermo and Montovia) two, in apropositional three, and in the blends enfantôme and Sovietnam four letters. This type of blend is very frequent.

5) One constituent echoes in some way the word or fragment which it replaces. Often it is an instance of phonological punning. Thus overdoze puns with overdose (doze and dose), and sexcapade echoes the similar escapade. Many of Nabokov's puns might be accorded a blend status.

6) There is another type of compound-blend in which the two words enter into a more complicated relationship. Often a syllable is interposed between the first element and the second, or parts of the first word are placed in the initial and terminal position in the blend. Balticomore consists of Baltimore and Como; the word Como separates the two parts of Baltimore and thus produces another element, Baltic. In

hereinafter, the here connects with both in and after. Or in the verbal blend hobnailnob (hobnail and hobnob), the hob element goes with either nail or nob, but not with both together. It is a significant characteristic of the blend that it forcefully welds distinctly different concepts into one form and meaning.

7) There are a number of blends which contain more than two elements. More or less recognizable parts (letters or syllables) of various words are blended, and often the elements of the blend cannot be clearly determined. In these complex blends the context is important, eliciting the more or less hidden words which may be relevant as meanings in a blend. Thus gagoon is a blend of gag, goon, and baboon (perhaps also gaboon). The blend ripplexibility, as the context makes clear, contains not only ripple and flexibility (as indicated earlier), but also plexus and pliability.

Science and journalism, as well as advertising, often coin blends. While such popular forms as slanguage, alcoholidays, or sextraordinary² are readily comprehensible (since they contain two complete words which overlap in one syllable), most scientific or technical blends depend on the context or an explanatory paraphrase (or definition) for their understanding (Adams, pp. 150 ff.; Marchand, p. 451 f.).

Nabokov creates a number of new blends with original meanings; they usually can be appreciated in the context in which they appear. The blend biograffitist fuses biographer and graffiti(st) into a unit, in which the second element is a full word carrying the main meaning (and the main stress). The submerged first element is represented in the first five letters of the blend and the phonological equivalence of ff with ph. The overlap in the two elements is half graphological (gra) and half phonological [f]. The formal union of the two words suggests a close semantic relationship between them, tenuous on the surface, but apposite in the context.

A biographer is usually a learned or artistic writer, while a graffitist is a primitive wall-scribbler. In consequence of the union of the two words, their separate meanings interpenetrate, the pejorative sense of the latter contaminating the former, rather than the other way around. The blend expresses in one word the narrator's irony and deprecation in regard to a certain crude and ignorant approach to literary biography.

In the blend stingles, two words are superimposed: sting and tingle. The plural nominal compound-blend characterizes a complex, simultaneous sensation for which the English language has no term and which would require a phrase or clause to express it adequately - thus weakening the immediate and synchronous impact of the combined feeling.

Whereas the two previous examples (and many others contained in Appendix 6.2) may enter into a wider currency due to their felicitous, original combination of form and meaning, the next blend is fully significant only in the special fictional context. The word cordelude, which Van uses, is first of all a homophonous pun with the adjective lewd, which precedes it in the context. But the blend itself fuses several other important semantic layers in the words or elements it contains. Cordula is the name of Van's intermediate sweetheart, who he hopes, will help him to forget Ada. His affair with her is only an interlude, a lewd delusion of his heart (Latin cor), since his attempt to overcome his passion for Ada fails. By expressing in one word a variety of different, contextually related meanings, he shows how the different aspects are closely related. The lewd girl Cordula is only a temporary expedient (interlude) which ultimately cannot deceive (delude) his heart (cor).

The blends listed in the Appendix (6.2) show Nabokov's complex verbal awareness and his inventive use of combinations to give fresh and concise expression, in a playful, humorous, or serious manner, to new ideas and concepts.

3. Analogy Formations

Although, strictly speaking, most of the new words are formed one way or another by analogy with existing forms and words, the examples under discussion in this section are new formations on the basis of a particular word, which is conjured up along with the analogous word. There is, then, a consciously exploited relationship between the mimic and the model, the latter mentally present as a foil for the former. The relationship between the analogous form and the model may be one of tension, modification, or contrast.

The many new coinages based on analogy with a familiar word in Nabokov's English throw a new light on etymological, morphological, and semantic properties submerged in the model and consciously foregrounded in the analogy formation. To take one simple example, the word grayboard, which Nabokov uses jocularly, is obviously modelled after blackboard. In the latter, the concrete meaning of the adjective component is no longer realized, since the word denotes any hard smooth surface for writing or drawing with chalk "formerly always black but now often white or tinged", says WID). By using the word grayboard, however, some of the original reference to the color of the board is restored to the adjectival element of the model by stressing the color in the new combination. At the same time, the analogous compound brings with it a fine differentiation of meaning by denoting an improperly wiped, still chalk-dusted blackboard, not necessarily made of gray material. The formal tension between the semantic extension from the original word and the analogy formation has a fresh, pleasing effect.

Often the analogy formations are humorous, punning changes of form and meaning and play with possibilities of substitution and semantic metamorphosis. Many of them, on the other hand, fill a need in the language to denote special concepts in one word (e.g. moonburst, heath/lake/snowscape,

pornolore, or cloudways) or exploit inventively (for a particular idea in the fictional context) the available adaptation of an existing word which is altered to fit the present demand. Whether for serious or jocular purpose, the analogy formations are all surprising, amusing, and fresh coinages which express new ideas while often altering our view of the meaning of the models.

Most of the examples of analogy formations are compounds which replace one element of the model, with either a phonological echo element or a modified or contrasting component.

1) Often one element of the original compound is replaced by a similar-sounding one in the new coinage. The original is still strongly present and influences the meaning of, and the reader's response to, the analogous compound. The formal (morphological) and phonological similarity between model and mimic strongly contrasts with the semantic difference between them.

a) The first element echoes the first element of the model; the second part remains unchanged:

leavesdropper (A, 247) eavesdropper - the second element also undergoes a considerable semantic change [cf. "ewes-dropper" (A, 381)]

mythproof (E, 9) mothproof [cf. "moth-eaten mythologies" (SO, 101)]

hell of mirrors (E, 9) hall of mirrors

wistful thinking (PF, 228) wishful thinking

b) The second element echoes the second element of the model; the first part remains unchanged:

Bachelor of Hearts (P, 151) Bachelor of Arts [cf. Lord Byron, Don Juan, Canto XI, st. 47: "Juan was a bachelor - of arts / And parts, and hearts"]

internatural (LH, 7) international

bed-filly (A, 168) bedfellow

newlydead (PF, 53) newlywed [cf. "newly-dead" (SO, 196)]

2) The largest and most varied group of analogy formations modifies one element of the original (paradigmatic replacement). Here one element of the model is exchanged and one with a different, though not contrary, meaning put in its place (the word grayboard is one example, where the adjective black of the original is replaced by the related gray).

a) The first element of the compound or combination (phrase) is substituted while the second remains unchanged:

<u>whenabouts</u> , n. pl. (A, 154)	<u>whereabouts</u>
<u>grayboard</u> (P, 67; SO, 294)	<u>blackboard</u>
<u>sunbow</u> (R, 109)	<u>rainbow</u>
<u>avunculicide</u> (KOK, 138)	<u>regicide</u> (neo-classical compound)
<u>tyrannicide</u> (TD, 30)	<u>regicide</u> " " "
<u>demonocracy</u> (GO, 160)	<u>democracy</u>
an <u>eyeful</u> (P, 15)	a <u>handful</u> or <u>mouthful</u>
<u>dove-hole</u> (A, 5)	<u>pigeon hole</u>
<u>Lucette-in-the-Box</u> (A, 213)	<u>Jack-in-the-Box</u>
<u>mermaid of honor</u> (AP, 67)	<u>maid of honor</u>
<u>blue magic</u> (PF, 289; A, 44)	<u>black magic</u> [cf. <u>Red Magic</u> (I, 78)]
<u>mauvemail</u> , v. (L, 73)	<u>blackmail</u>

For further examples, see Appendix 6.3.

b) The second element of the compound or combination (phrase) is substituted while the first element remains unchanged:

Bloody <u>Ivan</u> (TT, 100)	Bloody <u>Mary</u> [a beverage]
Bloody <u>Marsha</u> (LH, 214)	
displaced <u>soul</u> (PF, 95)	displaced <u>person</u> (DP)
<u>eye-eaves</u> (DS, 39)	<u>eyebrows</u>
<u>footboy</u> (G, 263; A, 278, 280)	<u>footman</u>
<u>aforeseen</u> (BS, 222)	<u>aforesaid</u>
slip of the <u>eye</u> (DS, 209)	slip of the <u>tongue</u>
<u>sui-mate</u> (DF, 8)	<u>suicide</u>
<u>pettititted</u> (A, 172)	<u>petticoated</u> [see Blends, 6.2]
a wild- <u>goose game</u> (PF, 163)	a wild- <u>goose chase</u>

3) In this group of analogy formations, one part of the original compound is replaced by one with a contrasting or opposite meaning. The semantic tension between model and analogy formation is strongest in this group of words.

a) The first element is replaced by a contrasting or opposite element:

<u>wing-a-terre</u> (A, 366)	<u>pied-a-terre</u> (SM, 59; PF, 76) 'temporary quarters'
<u>moonburst</u> (LH, 228)	<u>sunburst</u> (SF, 11; GL, 184; AL, 117; L, 33, 92, 220; PF, 38)
<u>dry</u> dreams (L, 68)	<u>wet</u> dreams
<u>unnatural</u> history (SO, 138)	<u>natural</u> history
<u>unreal</u> estate (SM, 40)	<u>real</u> estate
<u>uncozy</u> nook (KOK, 139)	<u>cozy</u> nook
[powerful] <u>underflow</u> (RB, 148)	<u>overflow</u> [an allusion to Wordsworth's "spontaneous overflow (of powerful feelings)"]
<u>underhead</u> (A, 73)	<u>overhead</u> [cf. "underfoot" (GL, 85)]
" <u>undersight</u> " (A, 513)	<u>oversight</u> (A, 512)
<u>upperdog</u> (GO, 149)	<u>underdog</u>
<u>sorry-go-round</u> (SF, 7)	<u>merry-go-round</u>
<u>beasthood</u> (L, 239)	<u>manhood</u> [here referring to the genitalia of Humbert's rival; he refers to his own as "manhood" (L, 44)]
<u>daymares</u> (L, 256)	<u>nightmares</u> [cf. the entry in WID and Adams, p. 154]
<u>public</u> parts (A, 512)	<u>private</u> parts [cf. "semi-private parts" (A, 28); the same expression is used in a short story by Cyril Connolly ("Year Nine")]
in <u>passive</u> service (BS, 116)	<u>active</u> service
<u>sitting</u> ovation (A, 12)	<u>standing</u> ovation
<u>death</u> -size (L, 99)	<u>lifesize</u>
<u>ill-wishers</u> (TD, 21; G, 263, 278)	<u>well-wishers</u> [WID: <u>ill-wish</u> as verb]
<u>girlinière</u> (A, 330)	<u>garçonière</u> 'bachelor's apart- [cf. A, 22; SR, 211]

b) The second element is replaced by a contrasting or opposite element:

underhead (A, 73)

nose-sad (GO, 4)

underfoot (GL, 85)

nosegay (with an etymological pun on the second element of nosegay, n. ["Gogol's nose-humor makes the readers nose-gay and nose-sad"])

nowanights (SM, 109)

highschool uglies (L, 162)

affairs of the flesh (A, 416)

declaration-of-peace (KQK, 206)

early...downers and risers (L, 134) early riser [plus a pun on rise, v. '1. ascend (in a lift), 2. get up (from sleep)']

nowadays

highschool beauties

affairs of the heart

declaration-of-war

4) Also belonging to analogy formations are a number of idiomatic expressions and phrases which have been altered in one (or two) of their elements to give a fresh nuance to the conventional meaning the models convey. Most of these coinages represent a semantic shift of one element (or two elements) to agree with a special context.

The idiomatic expression "under the sun" in the sense of '(anywhere) in the world' is humorously and appropriately adapted to a new context when Humbert writes: "[Lolita] had for the asking any sweetmeat or movie under the moon" (L, 186). Lolita can see any movie she wants, and since Humbert refers to drive-in movies, operating at night, he replaces sun in the phrase with moon (creating a new expression and image, while reviving some of the visual concreteness of the original idiom). The narrator of "That in Aleppo Once..." does not fall in love with his later wife "at first sight" (he had seen her several times before), but "at first touch" (AL, 115), for it was only when he kissed her hair that he fell in love with her. Kinbote ironically refers to Gradus as "a Jack of small trades" (PF, 307), rather than "a jack-of-all-trades", because his name is Jakob or Jack and also

because he is clumsy and inefficient in everything he does, rather than 'a handy versatile person'. The contrast in meaning between the original phrase and the altered form has a powerfully ironical effect. Ada, writing that Percy's blackmail would expose his motives and actions "in the long ruin" (A, 335), indicates that his exposure will ultimately come and will also lead to his ruin. Both meanings, that of the original expression and that of the new form, are present and contribute to the understanding.

Most analogy formations of this kind inventively establish two (and sometimes more) layers of meaning: the strongly present sense of the original expression and the subtly altered, new sense of the analogous form. Between these two levels of meaning a number of interrelations, correspondences, and dissimilarities can be detected which enrich the contextual meaning of the analogy formation.

Three formal types of analogy formations can be distinguished:

1) A new element is added to a familiar word, expression, or phrase.

Examples:

<u>table</u> -fork, v. (<u>BS</u> , 115)	fork, v. ['a brook divides into several "prongs"']
pressing his <u>dis</u> advantage (<u>TT</u> , 31)	pressing his advantage
<u>bed</u> chamber of horrors (<u>LH</u> , 7)	chamber of horrors

2) One part of the original phrase is substituted.

Examples:

in full <u>fan</u> (<u>SM</u> , 270)	in full bloom
it was high <u>pain</u> (<u>A</u> , 587)	it was high time
skiing at full <u>pulver</u> (<u>A</u> , 25)	at full speed
larger-than- <u>nature</u> (<u>LH</u> , 132)	larger-than-life

3) A final group consists of various analogy formations, some created by replacing one element with a phonologically similar one, some by adding an adjective or noun to a familiar expression, and some by substituting several elements, keeping the characteristic structure of the model.

Examples:

an <u>eye-to-eye monologue</u> (DS, 69)	a heart-to-heart talk
<u>harebreath</u> escapes (PF, 185)	hairbreadth escapes
other odds and <u>ids</u> (VS, 234)	odds and ends
from <u>carbuncle</u> to <u>bunion</u> (BS, 143)	from head to toe (foot)
wary of political <u>air</u> currents (RU, 127)	political currents
severed all monetary relations (<u>L</u> , 255)	to sever relations

For further examples of the last three types of analogy formations, see Appendix 6.3.

4. Neologies

In a sense, all the examples in Chapter V are neologies insofar as they are original formations and new coinages. The use of prefixes, suffixes, models of compounding, and analogies to form new words and combinations with new meanings is in most cases idiosyncratic, but conforms largely to accepted and current rules of word-formation. The meanings emerge from the combined denotations of the elements of the words or phrases and from the contexts in which they occur. In the following examples, the neologies are somewhat different in nature; very often they do not consist of recognizable elements of English morphology and lexicology, but draw heavily on imaginative and idiosyncratic verbal components.

4.1 Nonce Words

The invented languages of Thule (SR), Padukgrad (BS), and Onhava (PF), as well as the many terms referring to con-

cepts and objects on Anti-Terra (A), are examples of vocabulary largely made up from non-English elements and meaningful only in the fictional context. Their morphological characteristics (they consist mainly of Slavic and Germanic elements) and their special senses (usually supplied by a translation or otherwise indicated in the text) make their use outside the fictional work impossible. Their function is to evoke, by a carefully composed and chosen sampling of 'native' language specimens, aspects of the fictional reality. A selection from the dialects of "Solus Rex", Bend Sinister, and Pale Fire was given in Appendix 2.9. For the most part, they are nonce-formations not intended to be added to the English language.

Many of the nonce words are playful, temporary creations, denoting special objects, institutions, and concepts which make short, marginal appearances. Some exploit the punning possibilities of language (or rather, languages) and sparkle with wit, others are suggestive terms harboring various associations. In Ada the fictional words are made up from English, Slavic, and Romance elements. Most of the examples in this section are taken from that novel; they give an idea of the fertility of Nabokov's "verbal inventiveness" (SO, 156) and show his delight in creating new words, new concepts, and new worlds.

Examples:

amorandola, n. (<u>BS</u> , xv, 19)	'a local, seven-stringed guitar' [viola d'amore & mandolin or mandola]
(sport) "creepers" (<u>A</u> , 266)	analogous to the modern sneakers
floramor, n. (<u>A</u> , 348 <u>et passim</u>)	'a palatial brothel' [<u>flor</u> - 'flower' & <u>amor</u> 'love']
"ladore", v. (<u>A</u> , 286)	a suggestive coinage, containing <u>Ladore</u> , la Dore, (<u>je</u>) <u>l'</u> <u>adore</u> , adore, ardor, and <u>or</u> 'gold'

lolita, n. (<u>A</u> , 77, 78, 393)	'a rather long, but very airy and ample, black skirt' (with red flowers)
luciola, n. (<u>PF</u> , 106)	a kind of lamp or torch [Lat. <u>lux</u> 'light']
tintarron, n. (<u>PF</u> , 143)	'a precious glass stained a deep blue' (<u>PF</u> , 314)
"winslow", n. (<u>A</u> , 219)	the sexual technique of a sophisticated harlot [contains "win slow" and "wince low"]

For further examples, see Appendix 6.4.1.

4.2 Semantic Expansions

Many of the new words formed by prefixation, suffixation, conversion, compounding, blending, and analogy (e.g. after-haze, nymphet, technicolor, v., yoickfest, dream-speed, v., radiophile, whimsies, rhymescape), as well as several of the nonce words (creepers, instantogram, iridule) are actually examples of semantic expansion, since they do not have the meaning of the sum of their elements (meaning of prefix + meaning of stem = meaning of the word), but produce new nuances and meanings. In this section such words have been assembled which cannot be easily categorized (although some might be attributed to Nabokov's learned vocabulary).

The examples listed in Appendix 6.4.2 are heterogeneous and difficult to classify. Three groups of words may be roughly distinguished:

- 1) Familiar English words whose meanings have been expanded to cover new, or related, concepts in a fictional context.

Examples:

backcast, n. (<u>TT</u> , 42; <u>LH</u> , 79)	here: retrospect, looking back
fenestrated, adj. (<u>LS</u> , 198)	here: having a transparent, window-like opening

scud, n. (GL, 75; G, 163; SM, 220) here: an unaccented stress (EO, III, 454)
 typewriter, n. (SO, 133) humorous use: a writer of stereotyped fiction

2) Familiar English words used as synecdoches, metonymies, or metaphors to designate, by semantic transfer, another concept than that overtly expressed. Most of the words refer to aspects of human sexuality; the words are, in fact, picturesque poetical euphemisms for commonly avoided, more or less offensive terms. Ada, supplying most of the examples of this type, has enriched the erotic vocabulary of English by a large number of suggestive words.

Examples:

a) doves, n.pl. (L, 51) here: breasts
 ganch, v. (A, 464) here: impale sexually
 orchid, n. A, 121) here: female genitalia
 b) ardors, n.pl. (PF, 197) here: male genitalia
 impatience (LH, 47) here: penis
 Priapus, n. (KOK, 178; I, 129; A, 522) here: penis

3) Adaptations of foreign terms (the meanings of several words could not be ascertained), some of which might also have been included in Appendix 3.4.

Examples:

cerevis, n. (KOK, 111) the word is listed neither in OED nor WID or AHD; familiar to Germans, cerevis denotes 'a small cylindrical cap, usu. with a society monogram, worn by corps-members in German Universities' (New Standard Dictionary NSD); Ger. Zerevis
 black-butter, v. (TT, 97) adaptation of the French idiom un oeil au beurre noir, meaning 'a black eye'; term coined by a Swiss denoting 'to give a black eye to'
 skoramis, n. (PF, 155) a derivation from Greek skōr 'dung'; here: excrement(s)

The following words are not listed in either of the comprehensive dictionaries (e.g. OED, SOED, WID, NSD, or RHD):

almatolite, n. (<u>G</u> , 26)	?a mineral or semi-precious stone
assbaa (<u>A</u> , 457)	?an Arabian or Persian measure
buba, n. (<u>A</u> , 132)	?
yagtan, n. (<u>G</u> , 128)	?a voluminous gown or container

For further examples, see Appendix 6.4.2.

VII

Wordplay

words are harlequins [LH, 9]

Due to the many monosyllabic words and as a consequence of phonetic convergence and semantic divergence,¹ homophony, homonymy, and polysemy are particularly frequent in English. Nabokov obviously delights in the possibilities of plurisignation. His fictional prose abounds in effects which derive their freshness from the inherent ambiguity of language.

Words in Nabokov's fiction are harlequins playing a variety of roles simultaneously. They may be amusing buffoons, quick-witted clowns, or powerful magicians, but their true nature is always hidden behind a colorful costume and an impervious mask. They play with illusion and reality: they deceive when we believe they speak the truth; they smile when we are serious; they are most solemn and sincere when we are convinced of their playfulness. The roles they assume combine the comic with the serious and wit with insight, and the spectator can never be sure what they really are. Their performance lends itself to a number of interpretations. Nabokov gives words ample opportunity to play in his fiction: "Je laisse jouer les mots. Je leur permets de s'ébattre".² He combines words in new ways, takes them apart, turns them inside out, stands them on their heads, and subjects them to unusual and surprising metamorphoses of shape, sound, and meaning.

The examples of "misshapen or illicitly connected words, puns, logogriphs, and so on" (VS, 230)³ are numerous in his prose. They arise from the amusing and puzzling, incongruous and felicitous accidents of linguistic form and create original and revealing effects. Many of them, Ada suggests, are primarily redeemable "by the quality of the brain work

required for the creation of a great logograph or inspired pun" (A, 222), but at the same time a large number produce significant effects of contextual meaning.

Even if puns may not be the highest form of literature, as Alfred Hitchcock (whom Nabokov is said to resemble) remarked, they are an important factor in Nabokov's art. "I admit the temptation of a pun to be irresistible", confessed Lord Byron⁴, and the same holds true for Nabokov. He obviously enjoys incidental congruences and correspondences of shape and sound in different words and the coincidence of distinct meanings in one word. He has that "bright foreigner's fondness for puns" (P, 149) which Pnin, sometimes intentionally, more often, however, unwittingly, shows. Yet his predilection for wordplay is far from gratuitous fun. A pun, as W. Wimsatt succinctly points out, "taps linguistic affinities"⁵, and Nabokov makes use of these linguistic affinities for a variety of purposes in his fiction, sometimes with humorous intention, but in most cases to achieve the necessary element of ambiguity and deception which characterizes much of his fiction.

The ambiguity of words is first of all used to show the inconclusive and often treacherous nature of reality. The verbal games in Nabokov's fiction, P. Stegner, among others, observes, are "integrally related to...an idea about illusion and reality, or more accurately, the illusion of reality".⁶ The arbitrary nature of the linguistic sign exposes the frequently illogic workings of the human mind. Words are conventional signs and sounds intended to name, define, and interpret reality and order its manifold phenomena into comprehensible and communicable concepts. But the control language purports to exert over reality is undermined by its inherent quality of multiple meaning. Words are concise yet ambiguous symbols which only partially fulfill their functions. Far from being clear and unequivocal, they are only ciphers inadequately representing a removed, elusive reality.

{ They are masks which only occasionally afford glimpses of the truth behind them. Wordplay exploits this dubious relation between the word and what it represents and constantly exposes the illusory, tenuous grasp language has of reality. Deception is a fundamental artistic principle in Nabokov's fiction;⁷ this is reflected in his use of language in general and consciously foregrounded in his use of wordplay in particular. (Words can never possess reality, because in Nabokov's view reality is "an infinite succession of steps, levels of perception, false bottoms" (SO, 11) and can only be approximated through language.) R.A. Sayce's view, that wordplay

brings about a union of contraries in identity, a sudden surprise, laughter, even sometimes a poetic effect, but usually at a superficial level⁸,

is only partially applicable to Nabokov's verbal games. The seemingly superficial puns point to the fundamental (incongruity between language and reality.) Nabokov's prose emphasizes through wordplay the fluid, deceptive nature of reality and shows how language itself reflects in its ambiguity that state of affairs.

Wordplay also serves a number of important purposes in the narrower fictional context. Many of Nabokov's characters use puns "to gain relief from a state of emotional tension"⁹: Hermann in Despair, Humbert in Lolita, and Kinbote in Pale Fire are the most conspicuous narrators who { play with words to ease the tension of their emotional despair.) In their labor of introspection and artistic recreation of the past, they are often threatened by the disheartening impact of their past experiences, painfully recalled and agonizingly present. One way to escape utter despondency and imminent insanity is to take momentary refuge to the diverting realm of wordplay. But their verbal art is only a "very local palliative" (L, 285); Humbert's outcry { "Oh, my Lolita, I have only words to play with!" (L, 34) } shows that the relief is short-lived, a brief spell of self-

delusion. Yet, together with the use of formal and antiquated expressions (see above, pp. 65-70), (wordplay is a means for all three narrators to distance the personal past, to relax temporarily the dangerous emotional tension.) Their facetious pose is a desperate last defense.

2. (Another function of wordplay is to show the ambiguity of the characters' experiences and their inability to determine the full significance of their actions, thoughts, and feelings.) As such it is, as M. Mahood writes, "one of the most effective means towards the ironic interplay between character and creator".¹⁰ The world as the characters perceive it is at variance with the creator's view of the fictional universe. The difference between the relative knowledge of the protagonists and the absolute knowledge of the author is frequently made apparent in the ambiguity of language. (Wordplay exploits the discrepancy between overt and covert meaning to create ironic incongruity, hinting at truths of which the characters are often unaware and opening up seemingly forbidden ways of comprehending a statement.) The ironic elements in wordplay may be predominantly comic and local, but they frequently are far-reaching and cosmic in their consequences, revealing important future developments and suggesting multiple ways of interpreting reality (see Chapter XII). The creator's controlling presence is noticeable in the inconspicuous but slyly suggested possibility of understanding a word in more than one way. The ambiguity of words, the offer of several divergent meanings, is subtly used by the author to establish secret, submerged levels of significance which remain largely hidden from the characters, but which the reader may occasionally discern and appreciate. Wordplay undermines the seeming straightforwardness of the protagonists' experience and suggests alternate "readings" of it; the alternatives contained in this kind of wordplay are often just beyond the grasp of

the characters. With the help of wordplay, Nabokov creates patterns of foreshadowing and fatality, which ironically expose the ambiguity inherent in all experience, fictional and non-fictional. The consciously exploited ambiguity of words points beyond its function in a narrow context to a larger frame of reference.

3. Finally, wordplay brings about that "union of contraries in identity" which R. Sayce mentions in the above quotation. Especially homonymy and polysemy fuse forms and meanings which are usually separate. In his creative use of wordplay, Nabokov opens new approaches to reality and offers striking insights into the nature of things; he shows by imaginative use of linguistic coincidences surprising and puzzling similarities and differences, correspondences and contraries, which reflect aspects of a mysterious, insufficiently comprehended reality.)

In the following discussion, some forms of wordplay will be examined which occur particularly frequently in Nabokov's fiction. Only those instances of wordplay have been selected which are explicit and accordingly foregrounded in and justified by the context. Unless there is sufficient evidence that homonymous or polysemous words are meant to carry more than one meaning, they have not been taken into consideration.¹¹ The occurrence of a pun, unless obvious, is usually signalled by the repetition of the word in a different form or sense, by the appearance in the same sentence or paragraph of a morphologically, phonologically, or semantically corresponding word or words, or by the fact that the nature of a context or situation makes it seem likely that a double meaning is intended. On the other hand, one is always entitled to the assumption that Nabokov chooses his words with full awareness of the entire range of their connotations and denotations and often consciously exploits additional layers of meaning although the context does not clearly indicate it.

Paduk's view that "all men consist of the same twenty-five letters variously mixed" (BS, 67) - corresponding to Skotoma's conception of human beings as vessels "containing unequal portions of...essentially uniform consciousness" (BS, 74) - is interesting, though grossly misleading, for two reasons. He suppresses one important letter ("I"), and he forgets the crucial point, namely that it is not the quantity which creates the nature of a thing or person, but the quality of the constituents, the "variously mixed", individual character of the whole composition.

The English language has at its disposal only twenty-six letters to give form and reality to human experience, but the possibilities of combination are virtually unlimited, and the various mixtures of letters give individual shape and meaning to life. All of these chance combinations of letters we call words consist of the same constituents, and there exist between them varying degrees of similarity and congruence. By focussing attention on these smallest elements of linguistic constituency rather than on semantic units, one may discover unrealized aspects which lend themselves to wordplay. Palindromes, anagrams, and spoonerisms emphasize the arbitrariness of linguistic signs. The same letters in two different words do not give the words the same meaning, as Paduk would have us believe, but the individual arrangement of the same letters results in surprising divergences. Out of the very same letters many different words with distinct meanings can be composed.

Often a slight change in the morphology of a word will cause a considerable semantic transformation. Nabokov himself points out "that the difference between the comic side or things, and their cosmic side, depends upon one sibilant" (GO, 142).¹² Most of the following arrangements, rearrangements, and reversals of letters in words playfully expose the tenuous control of language over reality and the fragile connection between signifiant and signifié.

1. Palindromes

Palindromes are words or sequences of words which (a) can be read forwards and backwards, both ways giving the same word (reciprocal palindrome) or (b) form different words when read in either direction. They are harlequins who can walk equally well on their hands and feet.

(a) star rats (A, 338)

mad Adam (BS, 146) [cf. mad Adam (Falter) in UT]

Nova Avon (BS, 115)

deified (A, 104)

(b) Most palindromes form different words when read backwards, often revealing a striking contrast between the original meaning of the word and its reversed form (for example, the near-opposite denotations of tip [top] and pit [bottom], or the incongruous "palindromic association" [SM, 262] of T. Eliot and toilet).

God & Devil (DS, 56) live dog [with an overlap of d]

T. [S.] Eliot (PF, 193) toilet

repaid (P&P, 173) diaper

Lebon [prize] (A, 456) Nobel [prize]

tip (BS, 15) pit

top (PF, 45) pot

For further examples, see Appendix 7.1.

2. Anagrams

Anagrams are transpositions and rearrangements of letters; by reorganizing the letters of a word or phrase, new forms and meanings are created. The seemingly natural and innocent letters of a word may turn out to be far from harmless when arranged in a new order. A word literally contains a number of others, which may stand in a relation of similarity or dissimilarity with the "original" word. An

anagram may not be recognized as such unless it is foregrounded in the context by juxtaposition with a word consisting of the same letters. If the word lips appears, we are not likely to consider it an anagram unless we are prepared by the context for the possibility, for example if words like "lisp" or "slip" occur in close proximity. Once we realize that the words consist of the same letters, we may be struck by the recognition that in some cases even their meanings are contextually related.

2.1 Exact Anagrams

In Ada, the words Eros, rose, and sore are recognizable as anagrams only because they do not occur singly, but always in combination. The accidental identity of letters in the three words is a felicitous coincidence which Nabokov exploits to show their close semantic relationship in the context. Eros, the winged archer and god of love, brings both the beauty and the pain of love. He is love, the rose (with its manifold symbolic associations) and at the same time a sore (wounding the lover with his arrow). The fact that rose is not only used as a noun, but also as verb (past of rise) and adjective (denoting the color) is also connected with the theme of love. There are also strong sexual suggestions, for example in the combination "the rose sore of Eros" (A, 431). In one instance, there is multilingual punning involved to achieve yet another level of anagrammatic meaning. The phrase "Eros qui prend son essor" means 'Eros who takes wing, soars'; here the French noun essor is itself an anagram of Eros (and rose or sore), and its English equivalent, soar, is a homophonous pun, referring to the wings of Eros and the elation of the lover as well as to the affliction (sore) suffered by love.

This skillful creation of anagrammatic correspondences between different words in a context is typical of Nabokov's verbal art, which seeks to establish similarities and ties

between dissimilar words and meanings and at the same time delights in the semantic differences between formally or phonologically similar words. Words are multi-faceted, elusive, deceptive, and the relations between them ever-changing, producing new and fascinating harmonies and discrepancies. It is an important aspect of Nabokov's English prose that words achieve both an unexpected discordia concors and a deceptive concordia discors.

At first sight, the fact that the word clerics can be read anagrammatically as relics (or almost) may seem a gratuitous observation. But the suggestion of a relation between the two words with (almost) identical letters is seductive. There are indications in the context that Van considers clerics mere relics from old times (A, 91). Both words have the same morphological ingredients and, in the context, are related in meaning; the combination is a surprisingly incongruous and yet apt comment (from a certain point of view) about religion. Similarly, an anagrammatic rearrangement of the letters of anxiety which Cincinnatus' brother-in-law encourages, reveals a tiny axe. Overtly, the hero's apprehension refers to the imminent decapitation.

*

In cases of names, anagrammatic forms often reveal a significant aspect of the person's character. On the one hand, the name Paduk is almost paddock (another word for 'toad' - his nickname)¹³, a near-homophonous pun; on the other hand, it is an anagram of Latin capud 'head' - he is the Head of State. More significant, however, seem two other anagrammatic forms: German kaputt (and its Russian loan kaput) meaning 'broken, ruined' and Russian upadok 'decay, decline, degeneration'¹⁴. Paduk is at once a toad, a Head of State, a bringer of ruin and degeneration; all aspects of his character and position are brought together in an anagram (or near-anagram) which ironically invalidates his own pronouncement (see above). The play of letters, their rearrangement in the "proper" order, shows Paduk's true nature.

In most of the examples, we find hidden, unrealized potentialities of the same letters to form different words with different meanings. The apparently solid, familiar form of words is both humorously and seriously undermined by the suggestion to rearrange the elements of words and re-compose them in new order with new, related or contrasting, meanings.

Examples:

Mexico (<u>A</u> , 432)	Oxmice
<u>Golos</u> (<u>A</u> , 314)	Logos [Russ. <u>golos</u> is 'voice'; refers here to a Russian-language newspaper]
symbols (<u>BS</u> , xvii)	mobiles
insect (<u>A</u> , 85)	nicest - incest - scient (<u>A</u> , 85, 266, 394, 436)
certicle (<u>A</u> , 258)	electric

For further examples, see Appendix 7.2.1.

Nabokov himself appears in a variety of anagrammatic disguises in his fictional works. The deceptive names of incidental characters reveal the author's presence; for example, Nabokov makes "visits of inspection" (KOK, viii) under the following names: Vivian Calmbrood¹⁵, Vivian Darkbloom (L, 6, 33)¹⁶, Vivian Bloodmark (SM, 218), Vivian Badlook (KOK, 153; SO, 110), Blavdak Vinomori (KOK, 239), Adam von Librikov (TT, 75), and Baron Klim Avidov (A, 223).

2.2 Near-anagrams and Transpositions of Letters

A large group of words, paronomastic in nature, should be listed here because they are similar in morphological structure. The similarity is always explicitly stressed in the context by the close proximity of the two (or more) words. The resemblance in morphology suggests a correspondence in function or meaning (cf. section 6. Agnomination, below). Slight alterations of the letters or their sequence produce interesting contextual effects and point out hidden relations and connections between the similar words.

Examples:

enormous (<u>SM</u> , 117)	morose
pardoned (<u>A</u> , 15)	adorned
silent (UT, 151)	relish
Remembrance (<u>A</u> , 421)	embers - membranes
decline (<u>KOK</u> , 233)	indolence

For further examples, see Appendix 7.2.2.

3. Spoonerisms

A spoonerism (or marrowsky [PF, 185, 310]) is a transposition of initial sounds of usually two words. While the main morphological character of the words is preserved, they exchange one or several initial letters. Spoonerism serves predominantly comic purposes. In some cases, the spoonerism indicates an interchangeability (e.g. Helixes and Fermanns, Rosenstern and Guildenkranz); in some cases they are deceptive forms disguising their real meaning (e.g. cricks and punts, chump lopped off).

Examples:

weep a slink (<u>I</u> , 136)	sleep a wink
<u>ars pictoris</u> (<u>DS</u> , 136)	"an unprintable pun" (<u>DS</u> , 136)
parquet (<u>G</u> , 33)	carpet

For further examples, see Appendix 7.3.

4. Deceptive Constituents

There is a particular kind of wordplay which isolates from the body of a word elements which are treated as if they were separate words. For example, Shade combines the words system and stem in a context so as to make it appear as if stem were contained in system, although the etymology and historical development as well as the meanings of the two words are totally different. W.K. Wimsatt calls the isolated element (not quite accurately from a linguistic point

of view) a "momentary morpheme" and refers mainly to sounds occurring "in various degrees of agnomination".¹⁷

The deceptive constituents (or "momentary morphemes") are isolated syllabic sequences or gratuitously combined groups of letters, composed irrespective of the morphemic and syllabic structure or stress pattern of a word. When in a context the words transcendental and dental are juxtaposed, it may appear as if the latter were indeed part of the former. The word transcendental consists of the prefix trans-, the stem scendent, and the suffix -al; the adjective dental is composed of the stem dent- and the same -al suffix. The stems of the two words derive from different Latin origins and have different meanings; the coincidental identity of six letters between them results neither from a common etymology nor a shared semantic element. The two morphemes dent- and -al momentarily extracted from the adjective transcendental, however, tend to vitiate the meaning of the original word by implying that they are organic constituents of transcendental. The lofty concept is humorously deflated by the deceptive suggestion that one word is a part of the other. But the similarity also suggests that often a toothache may have transcendental consequences.

Often the deceptive constituents are formed even more arbitrarily, ignoring the syllabic or morphemic structure of a word altogether and making wholly unlikely connections. Whereas the above examples could claim a superficial, though puzzling, plausibility, this cannot be said for cases where a random sequence of letters is isolated. When Hermann in Despair sees the constituent ass in passion, the observation is most incongruous and linguistically untenable. The word passion does not contain the element ass the way the word passway contains pass and way. Passion derives from Latin passio (from pati 'suffer'), ass from Latin asinus 'donkey'. The arbitrary extraction of the constituent ass from passion

suggests a similarity between the two words. There is indeed a close connection between both linguistically unrelated words. Hermann points out with the help of the unlikely constituent ass that passion often blinds men to reason and moderation and figuratively 'makes asses of them'. Similarly Nabokov satirizes those who read literature for general ideas in the sentence "Any ass can assimilate the main points of Tolstoy's attitude toward adultery..." (SO, 157).

The deceptive constituents, foregrounded in a context, claim to be closely related to the words in which they are incorporated, both in morphology and meaning, a seductive claim which is, however, clearly contradicted by linguistic considerations. Yet that superficial correspondence can be surprisingly apt and incongruously meaningful in a specific context. Often a person's transcendental aspirations are simply a result of a toothache, of a minor pain, and passion is frequently characterized by stubbornness or stupidity. The arbitrarily isolated elements comically undermine the meanings of words and concepts. They show Nabokov's appreciation of morphological coincidences and at the same time are ironical comments on the way words are related to reality. The reader does a kind of double (or rather triple) take; at first he is willing to accept the similarity between the two words as an indication of their semantic similarity, then he rejects the deceptive possibility on the basis of linguistic unacceptability, and finally he realizes that there is an unexpected similarity or connection between the two words on the level of contextual meaning. The deception, as often in Nabokov, is twofold (or rather, trifold).

In all the examples, the reference to the particular "momentary morpheme" contained in a word is either explicitly or implicitly made, usually by employing both forms in the same sentence. The underlined part of the word indicates the extracted deceptive constituent.

Examples:

devices (A, 151, 374)

revelation (PF, 293)

lassitude (A, 287)

geminate (A, 19)

laundresses (A, 407)

For further examples, see Appendix 7.4.

5. Spacing

A number of words offer surprising possibilities of rearrangement and combination by dividing them into separate constituents (more or less arbitrarily) or by illicitly connecting neighboring words. The unions and spacings are as temporary as the morphemes discussed in the previous section, and their functions are similar, too.

Examples:

therapist (L, 115, 126, 152) [cf. "rapist shoots therapist" (LS, 77)]

sunglasses (A, 203)

Carmen (L, 47) [cf. carpet (L, 258)]

pen elope (BS, 117) Penelope

Soda, pop. 1001 (L, 222) soda pop

Dr. Eier (KQK, 216) Dreyer

For further examples, see Appendix 7.5.

6. Agnomination

Agnomination (annominatio) is a special kind of paronomasia. Words in close proximity (usually in one sentence) and having similar phonological characteristics tend to suggest a close connection between them in meaning. In most of the examples in this section, the words are predominantly connected by assonance (sometimes also consonance) and alliteration. R. Jakobson has made the following general obser-

vation about the connection between words related in sound:

In a sequence where similarity is superimposed on contiguity, two similar phonemic sequences near to each other are prone to assume a paronomastic function. Words similar in sound are drawn together in meaning.¹⁸

Agnomination approximates semantically different words through phonetic correspondence and establishes a momentary, close relationship between them. Often the phonetic harmony is strengthened by syntactical parallelism. Although the words thus connected are different in sense, they can be seen to be somehow related in a particular context.

When Sebastian Knight links the words triteness and tritheism in a sentence (RL, 52), the similarity in form of the two words is striking. They are connected by alliteration and assonance; they have the first four letters in common and share two more letters (e and g). The formal similarity, visible and audible, suggests a semantic similarity, although the two nouns denote different concepts. The first expresses staleness, vapidness, platitude, all negative ideas; the second refers to the doctrine of the Christian Trinity, a lofty religious concept. When the context is taken into consideration, however, the two words and their meanings present themselves, in Sebastian's view, as equally trite and irrelevant. Three levels of relation between the words and three steps of interpreting them can be distinguished: 1) the formal level, which shows words in close morphemic and phonetic resemblance (impression of harmony), 2) the general semantic level, which yields the different meanings of the words, their unrelatedness (exposing their dissimilarity), and 3) the specific contextual level, which reveals an unsuspected closeness of reference of the words (resolving the contrast between formal similarity and semantic divergence). One may almost speak of a syllogistic structure of the process: the recognition starts with the formal thesis of similarity which is refuted by the antithesis of denotative difference and finally resolved in the syn-

thesis of contextual correspondence in meaning. A similar effect is often achieved by alliteration (see VIII.1) and syntactical parallelism (see IX.1). Agnomination of this kind may express a variety of attitudes, ranging from humorous playfulness to sardonic irony.

When Iris in Look at the Harlequins! mentions the fact that her brother prefers "dons to donnas" (LH, 29), she non-cholantly suggests that the difference between homosexuality and heterosexuality amounts to very little, and the phonetic similarity between the semantically different words reinforces that view. Kinbote, commenting on the opposite inclination, refers to his tutor's preference of "ladies to laddies" (PF, 104) with the amused indifference of the invert. The combinations "vague...in vogue" and "ecstatical ecclesiastic" play on a phonetic similarity between two words with divergent meanings; yet in the context they are closely connected: "vague" notions are often "in vogue" and, conversely, what is "in vogue" is frequently "vague". The two are, in fact, shown to be almost interchangeable. Similarly, priests are by profession dealing with things beyond rational intelligence, and "ecstasy" often assumes a profoundly religious character. The assertion is that to be "ecstatical" or, in the etymological sense, 'beside oneself' is the typical situation of the clergyman.

Examples:

autobiography - autopsy (L, 82)
Revelation - Revolution (A, 20)
parodies - paradise (A, 350)
cruelty - credulity (LD, 144)
thematic - anathema (A, 71)
encrusted - Etruscan (A, 349)
intoxicating - tuxedo (KOK, 103)

Agnomination is an important aspect of the "counterlogical pattern" discussed by W. Wimsatt, which realizes "the

lurking and oblique elements of homophonic harmony".¹⁹ It is "counterlogical" because it violates linguistic plausibility and builds up a deceptive, unorganic relationship between semantically different words. The harmony is apparent (and suggestive) on the level of form and sound, but on the level of meaning the correspondence is "proportionately slender and abstract".²⁰ Only the context reveals a hidden, original similarity of meaning between the words and shows that in one aspect of their sense there is a close correspondence. Agnomination is frequently a means of ironic comment and humorous deflation.

When agnomination involves more than two words, the effect tends to be more contrived and openly playful. At the same time the onomatopoeic element is more forcefully apparent. The onomatopoeic suggestion in longer sequences of similar-sounding words may be of sensuous involvement (e.g. flavor - flash - flesh, felt - smelt - melted) or of levity and movement (e.g. dangling - tangled - bangles); it may audibly render natural noises (e.g. sighed - signed - sigh) or use certain sounds, like p or b, to mock crudity and pretense (e.g. bobos - bubas - buboes, pompon - pumpkin - bumpkin - bonbon). Often the phonetic similarities seem to develop associatively, subjecting a word or sound to a number of phonemic metamorphoses. These changes are effected by substitution of elements (addition, subtraction, replacement). The sequence Ada - ardor - arbors - art establishes on a formal and acoustic level a series of resemblances and correspondences which extend into the semantic, contextual area. Ada, arbors, and ardors are central to the novel Ada which transmutes them into art. The different words and their meanings are shown throughout the book to be closely, inextricably interrelated.

Examples:

orchards - orchids - ordeals (A, 366)

pneumonia - new moon - new moan (LH, 171-2)

mystic - mist - mistake - stick (DS, 33)

sacred - secret - creed (A, 409)

For further examples of agnomination, see Appendix 7.6.

7. Homonymy and Polysemy

In view of the avowed difficulty to distinguish clearly between homonymy and polysemy²¹, a division of Nabokov's puns into these two kinds is neither advisable nor necessary. Since the distinction always involves an investigation of etymology, I side with S. Ullmann, who points out that "etymological considerations are, of course, entirely irrelevant to the synchronic interpretation of an ambiguous form"²².

Wordplay involving homonymy or polysemy may be explicit or implicit. Implicit wordplay depends for its evaluation on the larger context of a situation or event, explicit wordplay on the narrower context of a sentence or passage which elucidates the ambiguity through repetition, verbal correspondence, or paraphrase. It is ultimately unimportant whether an ambiguity arises from the different senses of different words (homonyms) or from the different senses of one word (polysemy). The function of multiple meaning in both cases is similar. It may establish a second level of sense running parallel to the overt meaning of a statement. As such it may contain an ironic revelation or comment betraying the author's awareness of the ultimate import of the words or a hidden indication of present or future developments unknown to or unrealized by the characters. Both homonymy and polysemy subtly undermine the quality of language as an instrument of unambiguous statement and clear possession of reality. Wordplay is "the spontaneous and simultaneous double conception and expression".²³

Wordplay based on homonymy and polysemy serves to show the ambiguity of the fictional events and the inconclusive reality of the world with which the characters are confronted. Nabokov, as the creator of that fictional reality, consciously exploits multiple meaning in language in order to suggest the fragility and dubiousness of his protagonists' experience. He works on two levels of meaning concurrently, the first overtly asserting the reality perceived by the characters, the second covertly pointing to its relative nature. The difference between the author's and a fictional character's view is often contained in ambiguous verbal forms, in the disparity between their primary and secondary meanings. In Nabokov's works, the relationship between the perspective of the protagonists and that of the creator is predominantly one of ironic contrast.

The ironical difference between ostensible meaning and concealed ambiguity is part of the deception which, in Nabokov's view, characterizes all worthwhile art. What the figures perceive and what the creator knows (and intends) often appears in the double meaning of verbal expression. The submerged sense of a word or phrase subtly hints at another reality which exists behind the innocent appearance of a seemingly unequivocal statement. Fate - that powerful and omnipresent agent in all of Nabokov's fiction - repeatedly signals his presence in words whose polysemous or homonymous nature allows him to keep on his mask while peering out of his hiding place. Multiple meaning is a strategy adopted by Nabokov to suffuse the fictional reality with a secret pattern of fatality. On the one hand, it sets up a plausible level of security and clarity, while on the other hand it plants the seeds of later developments.

The strategy of ironical ambiguity frequently involves the play on a word's literal and figurative meanings, on a sense determined by the narrow context of the fictional sit-

uation and that which it assumes when seen from a higher perspective. The more remote semantic implication of words is frequently more revealing than their immediate contextual sense. For example, when Martha in King, Queen, Knave, remarks that she needs a "subdued and grave husband" (KQK, 197) rather than the clown and practical joker she takes him for, she actually wants him less buoyant and ridiculous. Syntactically and contextually, that seems to be the extent of the meaning of grave. Yet the homonymy with the noun grave (also suggesting a [false] etymological similarity) reveals a more pertinent dimension, namely her intention to dispatch her husband to an untimely grave. It is significant in this respect that Martha, Dreyer, and Franz spend their "final" joint vacation in Gravitz (KQK, 212), the name of the resort town echoing the lovers' sinister intention. Dreyer unconsciously associates the word engravers with grave, not realizing how close he comes to his death (KQK, 234). That the ambiguous indications eventually prove misleading shows Nabokov's play with (the reader's) expectations and his predilection for ironic reversals. The "obscure indications" (L, 213) of a fatal pattern are often embodied in the opaque nature of words. Since Shakespeare, the pun on grave is frequent, and Nabokov's fiction contains several other examples. In Lolita Humbert tells the camp mistress that Lolita's mother (killed by a car) "was hospitalized, that the situation was grave, that she [Lolita] should not be told it was grave" (L, 108). Also, in Despair there is "grave warning" (188), and in Ada mention is made of "grave men or gravemen" (17).

When the narrator of "Ultima Thule" addresses his wife as "my angel" (UT, 153, 154), we take it to be a conventional term of endearment until we realize that the person thus addressed is dead. The same polysemy is used in King, Queen, Knave, where the ambulance people taking the injured chauffeur to the hospital are wryly called "angels" in the sense

of 'lovable persons'. The appropriateness of the word is fully appreciated when we learn that the chauffeur has died ("Real angels", adds Dreyer [KOK, 128]). Though the ambiguity of words is often exploited for humorous effect, especially double entendres pertaining to sexual matters, a large number of puns based on polysemy and homonymy have a more serious, structural significance in the fictional context.

The following categories are primarily formal ones, most of them exploiting polysemy rather than homonymy; the latter, as has been pointed out²⁴, tends to be less subtle and more contrived than polysemous wordplay. Between the categories, it is sometimes difficult to draw limits, and some examples might have a place in categories other than the one they appear in.

7.1 Implicit Homonymy and Polysemy

The examples of implicit homonymy or polysemy show characteristics of W. Empson's third type of ambiguity, which occurs "when two ideas which are connected only by being both relevant in the context can be given in one word simultaneously"²⁵. A word with several different meanings (or two homonymous words) is usually defined by the particular context in which it appears. There are, however, contexts and situations in which more than one meaning is possible or intended. Usually one of the word's senses is more apparent and likely, the other less obvious and plausible. Nabokov uses the multivalent nature of words to create several layers of meaning simultaneously. The primary meaning is the one immediately understood, whereas the secondary meaning is often an amusing or ironical sidelight on an additional aspect of something.

The homophonous or polysemous wordplay is implicit inso-

far as the ambiguity of meaning is not verbally foregrounded (by repetition, echo, or explanatory paraphrase), but is implied by context and situation which allow, but do not explicitly call for, multiple meaning.

Examples:

life's foolscap (<u>SM</u> , 25)	1. a size of paper 2. a cap worn by jesters
"It's a must!" (<u>A</u> , 456)	1. requirement, duty 2. sexual excitement of elephants
his lack of buoyancy (<u>KOK</u> , 235)	1. lightheartedness 2. property of floating
blockhead (<u>I</u> , 94)	1. stupid person 2. head destined for the block (decapitation)
deadline (<u>KOK</u> , 152)	1. a date or time before which something must be done 2. a date for Dreyer's death

For further examples, see Appendix 7.7.1.

7.2 Explicit Homonymy and Polysemy

In the case of explicit homonymy and polysemy, the multiple meaning of a word is foregrounded by the repetition of the same word in a different sense. Though the context seems to admit only one meaning in the first occurrence of the word, the reappearance of the same word in a different sense subtly influences the unequivocal meaning of the first. In the phrase "from a blind seventy to a purblind fifty", the first appearance of blind is clearly meant to signify 'unrestricted, irrational', since it refers to the speed of the car; but its reappearance in purblind adds a literal, concrete element, not realized at first, to the figurative sense of blind. The two related words, which have different meanings, strongly influence each other, the second word in this kind of wordplay almost always foregrounding the latent double meaning of the first, which in turn preconditions the sense of the second. The effect of explicit wordplay in-

volving homonymy and polysemy is one of humorous appreciation of linguistic coincidences, which may be profitably employed to create subtle layers of additional meaning. Wordplay of this kind affords surprising insights into the nature of language and draws attention to the puzzling interactions of forms and meanings.

Ada considers the word husked the most extraordinary word in the English language, because it stands for opposite things ("covered and uncovered" [A, 267]). Cases in which polysemy or homonymy involves contrary meanings are very rare²⁶, but even if the senses of a word (or words) are relatively similar or somehow related, the tension between the different meanings is usually considerable in a context. The repetition of the same word, first in one sense and then in another, reveals the latent semantic potential of words, which may be activated to produce humorous and ironic effects.

Examples:

husky torso...husky voice (A, 275)	1. burly, robust 2. hoarse
fresh humor...fresh grave (BM, 170)	1. original, refreshing 2. new, recent
in terms of Terms (A, 394)	1. with respect to, in relation to 2. semester

A number of examples play on antonyms in non-antonymous senses.²⁷

Examples:

fast girls...slow minds (RL, 139)	1. daringly unconventional 2. dull, stupid
big recess...little school (G, 69)	1. main 2. small
bright blurbs...dark feuds (SO, 53)	1. shining, intelligent 2. devoid of light 2. sad, dismal, evil

Often the repetition of a word juxtaposes its literal and figurative meanings.

Examples:

ugly rumors and plain facts...	1. objectionable	1. clear
ugly brides and plain wives (<u>BS</u> , 206)	2. offensive to the sight	2. lacking beauty
bright corner of the room...	1. full of light	2. intelligent, lively
bright audiences (<u>SO</u> , 109)		

For further examples, see Appendix 7.7.2.

8. Punning Correspondences

In many instances multiple meaning is foregrounded by the use of less conspicuous indications than in the previous categories. The punning correspondences are sequences of words in which two words stand in a particular relationship to each other. Due to the correspondence between them, unrealized aspects of meaning emerge which comically enlarge the range of their contextual meaning. A "cognac nightcap" is a soporific taken at bedtime; when, however, "slippers and gown" are mentioned in the same sentence, the word "nightcap" appears in a different light. The references to clothing are so pronounced that they tend to crowd out the initial sense of nightcap and restore its original sense. Or in the phrase "through polluted Communist channels", the adjective revitalizes the concrete meaning of channel as 'waterway' and yields both its figurative and literal senses. The second word of such a punning correspondence always acts as a subtle catalyst initiating a process of semantic expansion and interaction which produces new aspects of meaning. There is always an element of surprise involved in the process which unsettles the initially unequivocal reading and calls for a reconsideration of the first understanding.

In the expression "full professor", for example, the adjective obviously refers to a scholar's full enjoyment of the rights and privileges of his position. Contrasted with a "lean lecturer", however, the unambiguous sense of "full" is called in question. The adjective "lean", primarily re-

ferring to a physical aspect ('thin, slender'), is a catalyst causing "full" to acquire an additional sense of physical shapeliness and fleshly fullness not realized when the expression is used by itself. Conversely, "full" releases a secondary connotation of brittleness and meagerness in "lean" as regards the lecturer's position. The correspondence works both ways. The syntactical parallelism (adjective - noun) of the expressions forces the two monosyllabic adjectives into a similarly close correspondence as the nouns. But whereas both nouns refer to an academic position, the adjectives denote different levels of meaning: "full" is used in a figurative sense and refers to status, "lean" is used in a physical sense and refers to stature. Their juxtaposition in a sentence initiates a process of semantic interchange through which each word takes on additional nuances of meaning.

The punning correspondences are primarily used for humorous purposes, but they also effectively draw on dormant senses of words which are brought to the surface as a consequence of the particular relationship between two words. These relationships may result from phonological or semantic correspondence, or they may be suggested by the fact that the two words often occur in similar contexts or refer to related areas of meaning. In some cases the correspondence involves homophony, false etymological similarity, and incongruous association. A number of punning correspondences are based on zeugma.

Nabokov exploits through punning correspondences the plurisignation of words and their fluid semantic interrelations to create additional aspects of meaning. In the first group of examples, the punning correspondence elicits the corresponding words' other senses; in the second group other meanings are suggested or vaguely associated which are not inherent in the words.

Examples:

- a) a moonfaced waiter was arranging with stellar care... (L, 291) stellar: 1. outstanding
2. relating to the stars
3. pun on a name (Stella)
- a calculating machine, very clever and quite tame (DF, 188) calculating: 1. performing arithmetical operations
2. scheming
- Jewelry Company...advertised in agate type (PF, 275) agate: 1. size of (printing) type 2. a fine-grained quartz precious stone
- b) Spencer House and its lily pond (PF, 92) allusion to John Lyly (1554-1606), author of Euphues, and Edmund Spenser (1552? - 1599), author of Fairie Queene
- mistresses and cypresses... pining away (DS, 136) pun on mistresses and cypresses; cypress (tree) and pine, n. (tree)
- the suite "wangled in one minute flat" (A, 477) flat: 1. adv. without interest charge 2. adv. exact 3. n. apartment

Often the humorous effect derives from the way words are made to "agree" in a context. In the sentence "An electric milk van on fat tires roll[ed] creamily", the adverb is punningly adapted to the context and yields both its figurative ('softly, suavely, blandly') and its literal ('in the manner or with the appearance of cream') meanings. The words milk, fat, and creamily underline the concrete, visual reality; the words fat and creamily assume a double meaning. In the phrase "black oil paintings, the overflow from his study", the close proximity of oil and (over)flow produces an unexpected meaning of liquidity to supplement the noun's sense of 'surplus'.

- c) the trisemestrial sum which had been swelling with each pregnancy (A, 441) swell is used both figuratively and literally
- a sailor...[dying] a nervous wreck (A, 480) the idiom nervous wreck and shipwreck

[so-called French kissing] the fluid yields the two relevant aspects of liquidity and changeability
limits and rules of such girlish games are fluid (L, 115)

For further examples, see Appendix 7.8.

9. Etymological Wordplay

Many puns in Nabokov's prose serve the function of "reviving the etymological motivation of words by bringing them back to their origins, whether spurious or real"²⁸. This is achieved by placing words in a correspondence which suggests some common etymological root. In some cases it involves the bringing together "of an etymological meaning and a current meaning of the same word"²⁹. A variety of effects results from hidden, often tenuous, suggestions of semantic correspondence between words.

In the phrase "collecting what he would recollect later", the second verb is a synonym of 'remember'. But its etymological sense, 'collect again', is activated by the concrete sense of the verb preceding it. Very often the combination of the original, etymological meaning (frequently concrete and specific) and the current sense (frequently figurative and abstract) of a word or words produces a vivification and expansion of meaning.

Some distinctions in Nabokov's use of etymological wordplay can be made. There are a number of examples which involve a genuine etymological connection between the words of a phrase. Much visual concreteness is gained from the realization that in the phrase "tremendously smooth effrontery" the noun derives from Latin frons 'forehead', a fact which is foregrounded by the use of the adjective smooth. The awareness of some etymological meaning in a word is usually brought about by the particular syntactical, phonological, or semantic nature of another word with which it corresponds.

Examples:

the interval walled up (<u>PF</u> , 243)	from Latin <u>vallum</u> 'rampart, palisade'
the cocky Gallic part of my brain (<u>L</u> , 240)	the Latin etymology of <u>Gallic</u> (Lat. <u>gallus</u> 'cock') is foregrounded by <u>cocky</u>
names...engraved on empty graves (<u>SO</u> , 102)	OE <u>grafan</u> 'to dig'

In some cases the wordplay involves merely an amusing play on some kind of etymological correspondence between the etymological sense of one word and its relation to the meaning of another.

Examples:

soldiers playing lansquenet (<u>PF</u> , 122)	<u>lansquenet</u> comes from German <u>Landsknecht</u> 'mercenary foot soldier'
tyros...carried [their tennis rackets] as if they were... blunderbusses (<u>L</u> , 236)	<u>tyro</u> comes from Latin <u>tyro</u> 'young soldier'
under the auspices of a crane (<u>PF</u> , 251)	<u>auspices</u> comes from Latin <u>auspicium</u> 'observation of the flight of birds (esp. cranes [!]) to discover signs of the future'

Finally, there are several examples playing with a misleading and spurious etymological suggestion. The effect of this kind of wordplay is a strong awareness of incongruity. In some cases, however, the context supplies the necessary motivation for the deceptive suggestion of a common etymological bond. Thus "shams and shamans" are both considered bogus, or in the phrase "lame, lamentably lame" the element of weakness expressed by the adjective is related to that of wretchedness conveyed by the adverb.

Examples:

her heavily armed foot (<u>L</u> , 22)	the humorous suggestion of an <u>arm</u> - <u>foot</u> contrast is etymologically false (<u>arma</u> 'weapons')
---	--

life was only a "disturbance"...
You will "sturb" (A, 365)

Latin disturbare 'to throw into disorder', not German sterben 'to die' (with an English pronunciation)

Aspirin comes from sperare
(KoK, 237)

Aspirin is composed of acetyl and spiraeic acid and the Ger. suffix -in; associates aspire; Aspirin is often connected with the hope for relief

For further examples, see Appendix 7.9.

10. Multilingual Wordplay

In view of Nabokov's knowledge of several languages, it is not surprising that his English fiction abounds in multilingual puns. Similar to the kinds of wordplay outlined in the previous sections, the multilingual puns exploit phonological similarities between English words on the one hand and French, Russian, and German words on the other. They also draw on homonymy and polysemy, correspondences, and etymology to achieve humorous incongruities and surprising expansions of meaning.

Nabokov's wordplay betrays the author's enjoyment of verbal adventure and the delight he takes in words united by "the mock marriage of a pun" (DS, 56) or "pris en flagrant délit"³⁰.

Examples:

Clare Obscure (<u>L</u> , 308)	French <u>clair-obscur</u> 'chiaroscuro'
<u>Pour Elle</u> - Poor L. (<u>A</u> , 421)	French 'for her'
<u>Flèche</u> - flesh (<u>A</u> , 318)	French 'arrow'
<u>bonne</u> - <u>bonne</u> (<u>A</u> , 445)	French n. 'servant girl', adj. fem. 'good'
Condor (<u>A</u> , 481)	French <u>con d'or</u> 'golden buttocks'
<u>laide</u> (<u>A</u> , 379)	French 'ugly'; past of <u>lay</u> , v. 'have intercourse' (cf. <u>LH</u> , 183)
Châteaubriand (<u>A</u> , 530)	<u>château brillant</u> 'shining castle'

Iris Acht...death in 1888 (PF, 122)
amour propre...sale amour (A, 168)

Erkönig...royal sunset (L, 242)

fresh oeillet in your lapel
eye (A, 239)

a coffin for a certain Frau
Kirchhof (LD, 168)

the face à claques of an unem-
ployed actor (L, 161)

slip of a girl (A, 489)

precious edelweiss paper (BS,
228)

your gruesome girls (A, 483)
[her] former homme d'affaires
(LH, 21)

a slight fourmillement (excited
ants) (A, 531)

Goluba University (A, 344)

Gradus - Degree - 23° (PF, 215)

Louis Wicht - Luigi Fantini (A, 553)

je suis sur la verge of a re-
volting amorous adventure (A, 334)

German acht 'eight'

Contrast between propre
'clean' and sale 'dirty';
amour-propre 'self-re-
spect, self-pride'

German König 'king' (cor-
respondence with royal)

French oeillet 'carna-
tion, eyelet'

German Kirchhof 'church-
yard, cemetery'

French face à claques
is literally a 'slappa-
ble face'; pun on claque
'group hired to applaud'
a (theater) performance'
(correspondence with
actor)

French slip 'panties'

no reference to 'a small
perennial composite herb';
German edel 'noble, ex-
quisite, precious[!]' &
weiss 'white'

French grue, n. 'whore'

French 'businessman';
pun on 'man having af-
faires'

French 'itching'; French
fourmis 'ant'

Russian golub 'dove' =
Latin columba = Colum-
bia University

German Grad 'degree'

German Wicht and Italian
fant- mean 'little per-
son' (cf. German Fant
'immature young person')

English on the verge of
comically transmuted in-
to French; French verge
'penis'

For further examples, see Appendix 7.10.

7.11 Onomastics³¹

A special kind of wordplay is Nabokov's use of names for his fictional characters. They are not conventional, essentially meaningless names (like Smith, Ivanov, or de Tibenson), but, similar to those of Gogol's characters, nick-names (GO, 43). Contrary to real names, they convey something of the nature of their bearers. They frequently indicate aspects of the protagonist's character, background, appearance, or position. There is, of course, a long tradition in literature of giving fictional characters meaningful names; authors like Shakespeare, Fielding, Sheridan, Balzac, Gogol, Thackeray, or Dickens (to name some) often used revealing names for their figures.

Since many of Nabokov's characters are not English or American, the large number of foreign names tends to obscure the fact that they are for the most part perfectly meaningful words. Although there are many English names in Lolita, Pale Fire, Ada, and Look at the Harlequins! which express some interesting aspect of personality, the considerable number of Russian, French, and German names with the same function is likely to be overlooked by the monolingual reader (if such a reader ever took up a book by Nabokov).

In the following examples, some English, French, and German names have been selected for comment; they are puns insofar as they ostensibly figure as elements without meaning (which is the characteristic of a name), but actually have a meaningful, indicative function. In view of the numerous characters in Nabokov's fiction, a certain degree of typifying nomenclature can be found, which enables the quick identification and recognition of marginal figures. The meaningful names (of characters, streets, firms, cars, etc.) reveal interesting, sometimes humorous, sometimes serious aspects of a person or thing and serve for both Nabokov and the readers as "mnemonic handles"³² and amusing comments on the fictional reality.

- 1) Some names indicate the profession of a character:

Dr. Hertz (<u>KOK</u> , 198, 251)	a heart specialist (German <u>Herz</u> 'heart')
Mr. Taxovich (<u>L</u> , 30)	a taxi driver
Mrs. Junk (<u>L</u> , 80, 97)	wife of a junk dealer
- 2) Some names express aspects of occupation, personality, or attitude of a person:

F. Stockschrneisser (<u>G</u> , 60, 343)	a man tossing a stick for his dog (German 'stick thrower')
Mr. Pink (<u>PF</u> , 49, 266, 268)	a Leftist (not quite a Red)
Dr. Lazareff (<u>LH</u> , 70)	head of a hospital (German <u>Lazarett</u> and Russian <u>lazaret</u>)
- 3) A number of persons are named after the place where they live:

Mme de Turm (<u>LH</u> , 192, 193)	the woman lives in a tower (German <u>Turm</u> 'tower')
Miss Opposite (<u>L</u> , 37 <u>et passim</u>)	living on the opposite side of the street
Mr. West (<u>L</u> , 181, 190)	living west of Humbert's home
- 4) Several names originate in the appearance (of features, manner, or dress) of a person:

Max Fuchs (<u>MC</u> , 144 <u>et passim</u>)	he resembles a fox (German <u>Fuchs</u> 'fox')
Mr. Emerald (<u>PF</u> , 24)	always wears a green velvet jacket
Tsiganov (<u>SM</u> , 183, 246)	a gypsy-like chauffeur (Russian <u>tsigan</u>)
- 5) Various other revealing names:

Grabermann (<u>PF</u> , 56)	a man opposed to cremation (German <u>Grab</u> 'tomb' and <u>graben</u> 'to dig')
Prof. Pardon (<u>PF</u> , 267, 268)	Professor of American History (an apologist!)

Mr. McMath (<u>RL</u> , 35)	a calculating, miserly house agent
Miss Wintergreen (<u>A</u> , 111)	a drawing teacher, speciality: <u>natures mortes</u>
Moody (<u>LH</u> , 15)	a fashionable London specialist
Miss Eisenbohr (<u>P</u> , 15)	Hermann Hagen's secretary (German <u>Eisenbohrer</u> 'iron drill')

- 6) A number of revealing, satirical names have been coined by Nabokov for the followers of the "Austrian crank" (i.e. Sigmund Freud). They express the author's opinion about Freudianism, which tends to see everything in terms of black and white. The names containing contraries also indicate that Freudian theories work both ways (cf. SO, 116), which explains various incompatibilities.

Dr. Blanche Schwarzmam (<u>L</u> , 6, 56)	an Austrian psychiatrist (French <u>blanche</u> , adj. fem. 'white' and German <u>schwarz</u> 'black')
Melanie Weiss (<u>L</u> , 304)	explorer and psychoanalyst (Greek <u>melan</u> - 'dark, black' and German <u>weiss</u> 'white')
Dr. Albina Dunkelberg (<u>P</u> , 50)	a psychiatrist (Latin <u>albus</u> 'white' and German <u>dunkel</u> 'dark')
Clarissa Dark (<u>TT</u> , 61)	a dream-researcher (Latin <u>clarus</u> 'light, clear')

- 7) Many names reveal hidden qualities, developments, or connections of fictional context. Some refer to future events, others are ironical, authorial pointers to important aspects of personality and fictional reality.

Rue Pierre Labime (<u>AP</u> , 70-71)	French: <u>l'abyme</u> 'abyss'; General F. is killed in that street
Hoffmann Street (<u>NT</u> , 51)	German <u>hoffen</u> 'hope'; the street where the young man hopes for fulfillment of his desires

- Mark Standfuss (D) name of the protagonist whose death is caused by his lacking a firm foothold when getting off a tram (German Standfuss literally 'standfoot', i. e. the foot on which the body's weight rests)
- 8) Nabokov shows considerable inventiveness in creating names for products which play an important role in advertising. On the one hand he makes fun of the products and their names by using new names which are formally similar but contain hidden comments; on the other hand, he delights in finding suggestive and revealing names for products used by his characters. In the group of products or articles of "beauty care" we find:
- Anticaprine (KOK, 103) a deodorant (Latin capra 'goat smell')
- Wipex (A, 419, 420) cf. Kleenex
- Crémelin (A, 240) a cream (French crème 'cream' and Kremlin 'Kremlin')
- Duvet de Ninon (A, 559) French 'Ninon's down'
- 9) Nabokov has invented a number of types and brands of cars. Many of them are multilingual puns which do not immediately reveal their true meaning:
- Melmoth (L, 229 et passim) the name of this car model is not only a triple allusion, as A. Appel, Jr., has written,³³ but a quadruple one: Maturin's novel Melmoth the Wanderer spells out the name of a famous German car (Wanderer)
- Pulex (PF, 160) Latin pulex 'flea'; a VW bug?
- Desert Lynx (LH, 133) presumably a Buick Wild Cat (cf. "Caracal" [LH, 155], as the narrator calls his white coupé; caracal is a lynx-like cat)
- Icarus phaeton (LH, 21) the two mythological figures Icarus and Phaeton, both sons of unfortunate fathers (Dædalus and Helios), are suggestively brought together

- 10) Finally, there are a number of other articles and products for which Nabokov has invented new names or allusive brands:

Libidettes (<u>KQK</u> , 86, 92)	Viennese cigarettes (an allusion to Freud and his view of cigarette smoking as <u>Ersatzbefriedigung</u> of the libido)
Omen Faustum (<u>L</u> , 264)	Latin 'lucky omen', i.e., Lucky Strike cigarettes ³⁴
favodorm tablet (<u>A</u> , 559)	a sleeping pill (Latin <u>favere</u> 'favor' and <u>dorm-</u> 'sleep')
serenacin tablet (<u>LH</u> , 165)	<u>serena</u> 'an evening love song' (cf. <u>serenade</u>); a sleeping pill
Silentium (<u>A</u> , 257, 268, 454)	a brand of motorcycle (from Latin <u>silentium</u> 'silence')
Albion (<u>A</u> , 321)	an appropriately named, English-style store for men's clothes
Paphia's (<u>A</u> , 528)	a "Hair and Beauty" Salon (Paphia, the Cyprian Aphrodite)
<u>Povesa</u> (<u>A</u> , 239)	a men's magazine (Russian <u>povesa</u> 'scapegrace' [<u>EO</u> , II, 36]) (cf. <u>Playboy</u>)
<u>The Village Eyebrow</u> (<u>A</u> , 344)	a highbrow paper (cf. <u>Village Voice</u>)
<u>Belladonna</u> (<u>A</u> , 428)	a movie magazine (etymological sense is 'beautiful lady' [Italian]); 'a European poisonous plant of the nightshade family'
<u>Prattler</u> (<u>RL</u> , 173)	Addison's <u>Tattler</u> reduced to prattle

For further examples of onomastic wordplay, see Appendix 7.11.

VIII

Sound Texture

all hangs together - shape and sound,
heather and honey, vessel and content.
["An Evening of Russian Poetry", 11.
19-20]

Nabokov's verbal art is the art of creating harmony and meaning through the activity of organizing separate words in magical combinations which produce various similarities, correspondences, and coherences. Words are related to each other on several levels (morphology, phonology, syntax, rhythm, and meaning) to interact and to heighten, in their multiple correlations, the expressive power of language. Shape and sound, rhythm and parallelism emphasize "the mutual control and interanimation between words"¹. The various combinations between words and meanings bring about the concentration and emotional complexity of expression which characterizes poetic language. Poetry, Paul Valéry remarks, is an art of language, not of ideas:

certain combinations of words can produce an emotion that others do not produce... all possible objects of the ordinary world, external or internal, beings, events, feelings, and actions, while keeping their usual appearance, are suddenly placed in an indefinable but wonderfully fitting relationship with the modes of our general sensibility. That is to say that these well-known things and beings - or rather the ideas that represent them - somehow change in value. They attract one another, they are connected in ways quite different from the ordinary; they become...musicalized, resonant, and, as it were, harmonically related.²

This statement well characterizes Nabokov's art, which is, above all, a phenomenon of language. His artistic prose

gives harmonious unity to the disparate appearances of life; it creates similarity in diversity. It opens new ways of perceiving reality and changes our concepts by transforming its confusing manifestations into aesthetic patterns of poetic language.

In shape and sound as well as in syntactical and rhythmical correspondence, words influence one another and express meaning not only referentially but also relationally. Cincinnatus in Invitation to a Beheading illustrates the idea of "word propinquity" in the following words:

[I sense] with my criminal intuition how words are combined, what one must do for a commonplace word to come alive and to share its neighbour's sheen, heat, shadow, while reflecting itself in its neighbour and renewing the neighbouring word in the process, so that the whole line is live iridescence (I, 84).

The suggestive power of words, "one of the most mysterious properties of words"³, does not derive from the particular qualities of individual words, but from their interrelations, from the special ways in which they are combined. Sound, rhythm, and suggestion are used to produce subtle links between words and meanings and to create the beauty and harmony of aesthetic form. Together with meter and rhyme, they are essential characteristics of poetic language, and their frequent occurrence in fictional prose is unusual. But then what Nabokov seeks in all art is "the poetic appeal" (SO, 167), the aesthetic transformation of experience. A poet as well as a prose writer, he is firmly convinced of the fundamental similarity between the language of poetry and that of prose, and his fiction illustrates that view. With Wordsworth he shares the belief that "there neither is, nor can be, any essential difference between the language of prose and metrical composition" ("Preface to Lyrical Ballads" [1802]); or, in Nabokov's own words: "I have never been able to see any generic difference between poetry and artistic prose" (SO, 44). For him of course, the stress is on artistic

tic. Prose of this kind relies on heightened forms of verbal expressiveness, such as emotive sound texture, rhythm, or recurrence, to convey meaning directly and forcefully. The distinction between verse and prose is not - and should not be - as rigorous as it is commonly maintained, for, as Nabokov declares,

in plain prose there are also certain rhythmic patterns, the music of precise phrasing, the beat of thought rendered by recurrent peculiarities of idiom and intonation (SO, 44).

The stress on rhythm, music, and recurrence, singled out as characteristic of artistic prose, explicitly points to essential affinities between verse and prose.

Nabokov's fictional prose consciously and consistently employs "poetic" devices to enrich and intensify the expressive quality of language. While foregrounding the suggestive and associative properties of language, these devices transform the raw stuff of experience into aesthetic patterns. Words mediate, as R.A. Sayce writes in a different context, "between the infinite diversity of things and the unity of vision which can subordinate diversity to dominant linguistic structures"⁴.

1. Alliteration

Notwithstanding the view that alliteration, being "such an obvious mannerism", is "rarely used in modern prose"⁵, it can be found in profusion in Nabokov's fictional prose.

Alliteration produces an effect of decoration as well as of refinement, the one visual, phonetic, and rhythmic, the other predominantly semantic, although the two aspects cannot be separated. In addition, as D. Masson points out, "the pattern tends to exert a species of magical or hypnotic effect"⁶ in the regularity and recurrence of related features (letters, sounds, rhythms). It phonetically ties words to-

gether and suggests a special relationship between them. Words in an alliterative sequence enter into a close correspondence which is highly suggestive; the words appear to be organically related and complementary; their separate senses are made to interact and supplement one another ; they form a strong, momentary union of sound and sense.

The primarily phonetical effect of alliteration, the foregrounding of a sound similarity between words, may be used for onomatopoeic suggestion. This function of alliteration will be largely ignored in the present discussion, since it has its place in a later section. Stressed here will be the role of alliteration as a device of tying together words and their senses, implying a strong semantic relationship with varying degrees of closeness and plausibility.

Alliteration brings about an "inexplicable collocation of disparate phenomena"⁷ in that it provides an intimate, "natural" link between words with different meanings. It creates a harmony and equivalence on the level of phonology (identical sounds) and rhythm (often the words connected are identical in syllabic length and stress) while on the semantic level it involves differences; it formally suggests similarity and correspondence while the separate senses of the words are indicative of dissimilarity. Between the words linked by alliteration exists a semantic relationship characterized by various degrees of tension. The tension may be slight in the combination of words that are similar in sense or even synonyms; it is considerable when the alliteration connects words referring to widely different concepts or things; it is strongest when the two words are radically different in meaning or even antonymous. Within the alliterative pattern many shades of semantic correspondence, divergence, or contrast are possible, and it is this variety which saves the device from being merely a mannerism devoid of interest in prose.

Although the phonetic effect of alliteration can be appreciated irrespective of the way the words are syntactically linked, the semantic effect cannot be properly understood unless the particular syntactical relationship between the alliterating words is taken into account. Obviously, the connection by "and" is different from one constituted by "or"; similarly, the two words in an adjective - noun combination differ considerably from those connected in an adverb - verb combination. In addition, a study of the semantic relationship between words brought together by alliteration must closely investigate the individual context in which they occur. Since this cannot be done here, a few general remarks will have to suffice to indicate some characteristic forms.

1.1 Two-word Alliterations

The spectrum of different semantic relationships between two words connected by alliteration is very large, and the limits between its various aspects are fluid. We may detect roughly three kinds of relationships which differ in the degree of semantic tension between the separate senses of the two words.

a) The connection between the meanings of two words in this category is relatively close. Most of the adjective - noun, adverb - verb, adverb - adjective, and verb - object combinations belong to this group. The words alliterating usually belong to the same semantic field, refer to the same subject, idea, or experience, or represent allied aspects of one contextual meaning. Both elements linked by alliteration have a recognizable common area of reference, a "common denominator". Frequently they denote related concepts or objects which stand in a relation of equivalence to each other. The pairs "briefs and bra" or "shirts and shorts" refer to dress, "dipping and dodging" to movement, "field and forest" to nature, "hops and hogs" to agriculture, "Blake and Blok" to poets, "mewing and moaning" to sound, and "plaints

and protests" to reactions of discontent. The combinations "fold or furrow", "clout or clown", or "part or particle" express, due to the conjunction or, two possible, related aspects of a thing or person. In alliterations involving adjective and noun, the connection is almost always fairly close due to the particular relationship between them (e.g. "sandy soil" or "tepid tapwater").

From the point of view of semantic tension, the alliteration in the examples of this group are not very striking, since it only tends to reinforce what is already apparent on the level of meaning, the close relation between the two words.

b) More interesting and surprising are those cases in which words with widely different senses are linked by alliteration. In this group, the noun - noun, adjective - adjective, and verb - verb combinations are most interesting. The tension between the disparate denotations is keenly felt. Often, as was already the case in most of the previous examples, the alliteration is supported by assonance and syllabic equivalence. Many of the pairs show a remarkable similarity in form, comprising the similarity not only of initial letters, but also of several other letters and of syllables. This morphological and phonological correspondence between the two words is often in striking contrast with the dissimilarity in meaning between them. Thus they often are "a source of sustained ironic commentary"⁸ exploiting the discrepancy between superficial appearance and hidden reality. The alliteration unites words with widely different senses. The principle underlying their collocation in sound and meaning is similar to that of agnomination discussed above (see VII.6). On the phonological level, the implication is one of close similarity between two words and their meanings; on the referential level there is an unexpected, acute difference between them; the incongruity is only resolved on the level

of contextual interpretation. As such alliteration is frequently an instance of counterlogical meaning. While the senses of the two words sharply diverge, the phonetic bond "increases the plausibility of the relation [in meaning] and cements it in a verbal pattern"⁹. Alliterations of this kind consciously foreground the semantic tension between two words by the overt suggestion that they are similar; the unexpected combination creates a fresh approach to experience, revealing hidden relations between disparate ideas.

The inconspicuous pair "advertisement and advice" postulates an equivalence of the two words; in Lolita's mind there is indeed very little difference between the credibility and usefulness of advertisements or advice. While combinations like "bibles and brooms", "poets and peasants", or "furniture and furs" ironically bring together things usually regarded as separate, the relationship between the two meanings is more complex and surprising in alliterative pairs such as "distress and distraction", "failings and fadings", "force and falsity", "the obvious and the ordinary", "reluctance to relax", "distant, dim", "hermetic and homogeneous", "sighed and signed", "glistened with glycerine", "marred the marvel", or "seeped into his system". Here the alliteration, often strongly supported by assonance and consonance, creates an impression of harmony and unity between two entirely different referential meanings. This impression is borne out by the close contextual correspondence between them. They mutually influence each other, and each contains elements (both phonetic and semantic) of the other, although strictly speaking they denote different things. The interchange in meaning between them seems natural, and their combination sheds a new light on their conventional use and sense. This new light is usually the revelation of some unexpected angle of seeing something which clashes with usual views. Nabokov's irony is very effective and mordant in the use of short alliterative pairs of this category.

The same incongruity between the words' independent denotations and their interrelation in the context is noticeable in combinations like "ignorance and indolence", "moods and modes", "solitude and solitude", "parodies of paradise", "boyless and boiling", "tactfully, tactually", or "mating like mad". The words connected by alliteration show a close relationship with each other in regard to some implied or suggested standard of judgment or particular point of view. The seemingly deceptive similarity of forms reveals a surprising similarity of meanings.

c) The distinction between the previous group of alliterative pairs and the present one is difficult to make, since both are characterized by a considerable degree of semantic tension between the words linked by alliteration. In this group words are combined alliteratively which do not only have widely different denotations, but also frequently involve contrasting or opposite meanings. As G. Leech has pointed out:

the phonological bond is most striking when...it
is between words which are grammatically paired
but which contrast in reference and in associations.¹⁰

The contrast in reference between the words was already noticeable in the examples given above; it is even more so in the combination of antonyms which often creates an almost paradoxical effect. G. Leech has convincingly shown the function and effect of such alliterating pairs of contrasting words in his discussion of Burns' "mice and men" and Shakespeare's "kissed and killed".¹¹

Not seldom Nabokov connects by alliteration antonyms in order to convey the simultaneous occurrence and experience of the different aspects expressed by the words. His characters are often aware of the painful interaction of two conflicting feelings. Combinations like "amusement and awe", "gloom and glory", "happiness and helplessness", "faith and fate", "hope

or hate", "adored and abhorred", "beastly and beautiful" or "tender and terrible" express forcefully the duality of the characters' emotions (see IX.1.1.4: Excursus: Duality). In some cases alliteration combines the external and internal, physical and emotional aspects, such as "anguish and ardor", "desire and despair", "dumps and dolors", "sound and sense", "woes and wounds", "flowers or filth", "brilliant and brutal", "pure and passionate", or "sibilant, and sibylline".

These general remarks cannot do justice to the variety and novelty of effects achieved by alliteration in Nabokov's prose; as previously mentioned, only a close study of their syntactical and contextual relations can fully reveal the words' semantic interplay. The material provided in the Appendix (8.1), however, will be useful for a more detailed and discriminating investigation of the phenomenon.

1.2 Multiple Alliteration

Without the assistance of assonance, consonance, and rhythm, alliteration is primarily a device of giving coherence to semantic aspects of words. When it extends beyond two words, however, its phonological-emotive quality leaps into greater prominence. This is not to say that there is an important difference between the evocative effect of the m's in "moving myths" and that in "mobile, moist mouth", except that the degree of foregrounding is higher if the letter m occurs in greater frequency. In both cases, the m alliteration binds words together and has a suggestive sound-quality. But due to the more extended, more insistent use of m's in the triple alliteration, the effect tends to become more forceful.

In consequence of its rarer occurrence, multiple alliteration has a more pronounced effect and more contrived appearance, especially in prose, than simple alliteration. Generally, however, the remarks made about two-word alliterations

apply equally to alliterations between three and more words.

Examples:

a) Alliterative Triplets

shudder and swan and swell (SM, 117)
the taste, the tinge, the tang (A, 560)
pious popular prints (KQK, 11)
birds bustled in the bushes (GL, 48)
these magic masks of mimicry (G, 122)
rare resplendent responses (KQK, 114)
hitching up the heavy hem (TH, 122)
distant, d-ceitful and dead (I, 112)
delicious but dreadfully draining (E, 74)

b) Symmetrical Alliterations

sandalled feeet...silly face...sinful feeet (L, 216)
gradually the darkness faded to a greyish dimness (RL, 183)
the piebald trunks of the plane trees (SF, 7)
fond relative or faithful retainer (A, 183)
the ravishing realm of inutile imagination (KQK, 70)
the motionless magic of an imperial illumination (G, 86)
Katya's calculated dash of demeanor (AS, 138)
remote reaches of dim and dubious being (Lil, 239)
pale flowers on her flimsy poignoir (A, 561-2)

c) Various Multiple Alliterations

falling on fragrant branches in the framed blackness (P, 108)
unfair in fact, and fuzzy in fancy (A, 98)
unfeigned vim of avid venery (A, 351)
promptly plunged into a bolling pitch. (A, 574)
my jealousy would constantly catch its jagged claw in the
fine fabrics of nymphet falsity (L, 188)
mustering recruits from the remotest regions of her me-
mory (KQK, 178)
the somewhat bare and birdless symmetry of his branching
principles (BS, 87)

solid shade on one side and smooth sunshine on the other
wild flow of fancy and fantastic fact (A, 523) [(L, 79)
the brook and the boughs and the beauty of the Beyond all
began with the initial of Being (LH, 16)

Multiple alliteration, as the few examples listed above show, almost always connects words which belong closely together and which refer to the same area of meaning and expression. The semantic differences and contrasts found in the two-word alliterations are relatively slight in these sequences and clearly subordinated to the phonological suggestiveness. Multiple alliteration emphasizes the organic unity and harmonious relation of the alliterating words and foregrounds the onomatopoeic element of the sequences (as will be shown below).

For further examples, see Appendix 8.1.

2. Onomatopoeia

Nabokov's prose relies heavily on sound to convey meaning. Although confessing not to have an ear for music (cf. SM, 35-6; SO, 35), he is very sensitive to the suggestive sound texture of language; the frequent use of poetic devices of sound patterning (e.g. alliteration, assonance, rhythm) is an indication of his highly-developed awareness of language as a phonetic phenomenon. The poetic principle of blending sound and sense - "to make soundsense and sensesound kin again"¹² - is a strong creative impulse that can be felt in all his fictional prose. An often-quoted example of his skillful use of the evocative power of language is the opening passage from Lolita (a "lovely lilting title" [LH, 249]). Rather than quote it again here - every Nabokovite will have the sound in his ear - it may be worthwhile to cite his equally evocative explanatory comment on the "lovely lilting lyrical name" (LS, 57) of his famous heroine and that of her seducer:

For my nymphet I needed a diminutive with a lyrical lilt to it. One of the most limpid and luminous letters is "L". The suffix "-ita" has a lot of Latin tenderness, and this I required too. Hence: Lolita. However, it should not be pronounced as you and most Americans pronounce it: Low-lee-ta, with a heavy, clammy "L" and a long "o". No, the first syllable should be as in "lollipop", the "L" liquid and delicate, the "lee" not too sharp. Spaniards and Italians pronounce it, of course, with exactly the necessary note of archness and caress.¹³ Another consideration was the welcome murmur of its source name, the fountain name: those roses and tears in "Dolores." My little girl's heartrending fate had to be taken into account together with the cuteness and limpidity. Dolores also provided her with another, plainer, more familiar and infantile diminutive: Dolly, which went nicely with the surname "Haze," where Irish mists blend with a German bunny... (SO, 25)

[Humbert Humbert] The double rumble is, I think, very nasty, very suggestive. It is a hateful name for a hateful person. It is also a kingly name, and I did need a royal vibration for Humbert the Fierce and Humbert the Humble. Lends itself to a number of puns. And the execrable diminutive "Hum" is on a par, socially and emotionally, with "Lo," as her mother calls her. (SO, 26)

The close connection between sound and sense was obviously an important factor in the making up of these two names, and everywhere we find Nabokov consciously striving for that union in his prose.

Numerous marginal remarks from Nabokovian characters betray their creator's ear for the suggestive quality of words and their power to convey directly and forcefully elusive shades of emotion and contextual meaning. For the narrator of "Spring in Fialta" the name Fialta designates more than merely a geographical location. It harbors a number of personal memories and private associations:

I am fond of Fialta; I am fond of it because I feel in the hollow of those violaceous syllables the sweet dark dampness of the most crumpled of small flowers, and because the altolike name of a lovely Crimean town is echoed by its viola (SF, 7).

Even for an uninspired provincial like Franz, the name "Berlin"

has something "in the lumber and rumble of the first syllable and in the light ring of the second...that excited him..." (KOK, 13). Here is the narrator's idea about the way "Look at the harlequins!" was pronounced by his aunt:

[The four words] came out in a breathless dactylic line with a swift lispy lilt, as if it were "lookaty," assonating with "lickety" and introducing tenderly, ingratiatingly those "harlequins" who arrived with festive force, the "har" richly stressed in a burst of inspired persuasion followed by a liquid fall of sequin-like syllables (LH, 9).

Ada confesses to like the words "damozel, eglantine, elegant" (A, 105), no doubt for their suggestive sound, just as her creator admits: "I merely like the 'bl' sound in sibilings, bloom, blue, bliss, sable" (SO, 123). Here are some shorter examples of observations about the suggestive power of sounds and their capacity to express meaning, the first one appropriately from a short story called "Music":

Bliss - what a moist, lapping and splashing word, so alive, so tame, smiling and crying all by itself. (M, 64)

The very word terrace - how spacious, how cool! (KOK, 43)

[the name] Varvara - somehow suggestive of corpulence and pockmarks (E, 37)

The onomatopoeic value of the initial u (beautifully accented in the noun údál'), suggestive of war whoops, ululation, a whistling wind, or a moan of passion... (EO, II, 165-5)

For further examples, see Appendix 1.3.

2.1 Imitative Onomatopoeia

In the narrowest and most literal sense, onomatopoeia is the actual imitation of physical sounds. Language reproduces the auditory quality of natural sounds; in this capacity onomatopoeia is, in P. Wheelwright's terms, "tonal" or, as S. Ullmann writes, "primary"¹⁴. Words like swish, crack, or hoot are directly mimetic of sound occurring in nature. All languages owe numerous words to the direct, imitative

process of sounds through letters; some of these words have largely preserved their echoing characteristics, whereas others are no longer felt to be mimetic, due to linguistic changes.

On this basic level, words are produced which are transcriptions of auditory reality. This is still amusingly alive in the many imitative sounds (hardly words) in comic books. If combinations of letters are good imitations of actual sounds, they can be easily understood and illustrate the particular quality of physical sounds.

Nabokov uses many words whose origins are found in imitative onomatopoeia. Most of them are part of the English vocabulary and have more or less clear definitions of their applicability and range of denotation. Others have been made up by Nabokov to fit a particular acoustic situation; they render directly the quality and impression of an auditory effect. They are neither symbols nor do they express concepts - some may not even be called words. Three groups of imitative onomatopoeia in Nabokov's prose can be distinguished:

- 1) Words which are part of the English lexicon and have certain definable denotations;
- 2) Combinations of words in which real words of onomatopoeic origin are connected with similar-sounding elements made up for a specific auditory situation or impression;
- 3) Groups of letters which are not really words, but which imitate phonetically special sounds.

Examples:

- 1) she tap-tapped cigarette ash all over the table (NT, 53)
the slow swish-swish of [a crow's] wings (BS, 100)
Somewhere horseshoes are being tossed. Click. Clunk. (PF, 69)
- 2) my heart going pit-a-pit (DS, 67)
[noise of jumping in the water] going platch (A, 561)

[underground earth work] trup, trup, tock-tock-tock...
Trup, tap, scratch, crumble-crumble (I, 115)

- 3) With a trk-trk-trk sound, he neatly removed the page (RL, 120)
the occasional akh-kha-kha-akha yawn (BS, 233)

The ra-ta-ta, ta-ta, tac of a typist's finishing a last
page (LH, 234)

For further examples, see Appendix 8.2.1.

2.2 Suggestive Onomatopoeia

In the wider sense, onomatopoeia refers to the capacity of words as sounds to express meaning in addition to their lexical sense. As such it is often called sound symbolism, because sounds can be said to symbolize phonetically certain impressions, emotions, or associations. What was obvious and natural in the case of imitative onomatopoeia, the congruence of sound and sense, is problematic in the case of the general phenomenon.

Although there is no natural connection between the phonological and the semantic quality of most words in the language, it is nonetheless noticeable

that certain sounds are acknowledged by a majority of sensitive readers to be appropriate to certain ideas and inappropriate to others.¹⁵

In one word the correspondence between sense and sound may seem organic and harmonious, but in another the incongruence is keenly felt. This seems to remove the problem of suggestive onomatopoeia to an area of subjective impressionism and thus to exempt it from critical evaluation. But numerous studies¹⁶ of the phenomenon in general and the sound texture of poetry in particular have shown that onomatopoeia is an important and powerful agent of meaning and that it can be investigated with a certain degree of objectivity.

C. la Drière's definition of onomatopoeia states succinctly the basis of the sound-sense relationship:

Onomatopoeia is a coincidence of two meanings or strands of meaning, one "natural" or extralexical, the other conventional lexical signification; concord or conformity of this sort between sound and meaning is an impossibility. The concord is of a natural, or at least prelexical or paralexical, suggestion of the sound with its conventional reference.¹⁷

The task of the poet who wants to enlist the assistance of emotive language in his art, then, is to make this incidental concord or conformity seem innate and natural. As Paul Valéry observes, "it is the poet's business to give us the feeling of an intimate union between the word and the mind"¹⁸, to create the "harmonious exchange between expression and impression"¹⁹. Poets throughout the ages have recognized the importance of emotive language and have consciously or unconsciously availed themselves of the onomatopoeic potential inherent in words to intensify and heighten the expressiveness of their verbal compositions.

S. Ullmann, among others, has convincingly shown that sounds are not expressive in themselves, but may develop their emotive qualities if the lexical meaning seems to correspond closely with their phonological character:

where a sound happens to occur with a meaning to which it is naturally attuned, it will become onomatopoeic and will add its own expressive force to the sense by a kind of 'resonance' effect. Where there is no intrinsic harmony the sound will remain neutral, there will be no resonance, the word will be opaque and inexpressive.²⁰

The activation of latent onomatopoeic qualities is largely a matter of combination and context. We have already seen some patterns of language that are instrumental in foregrounding phonological suggestiveness: "momentary morphemes", agnomination, and alliteration are devices giving prominence to sound through recurrence and correspondence. In the following some onomatopoeic effects will be examined.

In all his prose, Nabokov exhibits his appreciation and skillful use of suggestive sound patterning. Anyone who has

heard Nabokov read from his own works - poems and prose - realizes the importance Nabokov attributes to the sound quality of language.²¹ Both the quality of his prose and his own reading of it betray his delight in language as sound, as carefully composed and highly suggestive auditory meaning.

Onomatopoeic effect is not only a matter of coincidence of lexical reference and appropriate phonological suggestiveness, but is also brought about or furthered by the nature of the verbal texture in which a word occurs. The sound quality may be foregrounded by a fitting verbal context in which the sound of a word is phonologically, syntactically, and semantically connected with that of other words. Alliteration, repetition, rhythm, and parallelism are means to tie together words as meanings and as sounds. Repetition is a fundamental characteristic of poetic language, and the recurrence of sound is greatly responsible for the constitution of emotive, i.e. onomatopoeic, effect. We may imagine the process of "suggestive wording" (RL, 166) as starting with an idea or emotion to be put into words. The word with the strongest harmony of sound and sense, a kind of key-word in a narrow context (of a phrase, a line, a sentence), then recruits a number of supporting words which, while elaborating the idea or emotion semantically, also foreground the key-word phonologically and add to the overall onomatopoeic effect of the sequence. This process may be conscious or unconscious; the fact remains that only in a specific context of phonological, lexical, and syntactical patterns can onomatopoeia come into full effect. By themselves, as has been said, words have a very limited capacity to convey suggestive meaning, although different sounds - in words such as mood, scream, or brittle - may be felt to be more or less appropriate to the lexical sense of the words and to evoke similar responses in different people.

Although Nabokov's prose in general is characterized by the author's tendency to give prominence to sounds and phonological patterns of correspondence, the emotive import²² of

his language is particularly noticeable in lyrical passages describing visually and emotionally engaging scenes, such as landscapes, sunsets, rainbows, moving clouds, trees, rivers, mountains, remote vistas, the play of sun and shade, wet streets at night, reflections on shining surfaces, or everyday still lifes with a poetic appeal, and in the rendering of intense human emotions of love and loss, beauty and sadness, nostalgia and despair.

Here is a passage from The Real Life of Sebastian Knight in which the narrator conjures up the St. Petersburg of his childhood:

So let the door be closed leaving but a thin line of taut light underneath, let that lamp go out too in the neighbouring room where Sebastian has gone to bed; let the beautiful olivaceous house on the Neva embankment fade out gradually in the grey-blue frosty night, with gently falling snowflakes lingering in the moon-white blaze of the tall street lamp and powdering the mighty limbs of the two bearded corbel figures which support with an Atlas-like effort the oriel of my father's room. My father is dead, Sebastian is asleep, or at least mouse-quiet, in the next room - and I am lying in bed, wide awake, staring into the darkness. (RL, 19)

The quiet contemplation of the narrator is admirably rendered in rhythmic clauses and carefully subdued sounds. The description, or evocation, of the scene begins with the narrator lying awake in the darkness of his room, then moves outward into the night to return via the oriel of his father's room, so to speak, to the narrator's bedroom.

The rhythm of the passage is measured, sometimes almost approaching metrical regularity. Each rhythmic sequence, often coinciding with a syntactical unit, is perfectly balanced and onomatopoeically attuned to the dominant mood of the whole scene. The opening sentence might even be arranged in rhythmical patterns of six-syllable "lines" with two or three stresses and three or four unstressed syllables:

S ^o <u>l</u> ^e t the d ^o o ^r be c ^l o ^s e ^d	[ou] - [ɔ:] - [ou]
<u>l</u> ^e a ^v i ^{ng} b ^u t a t ^h i ⁿ <u>l</u> ⁱ n ^e	[i:] - [i] - [ai]
o ^f t ^a u ^t l ⁱ g ^h t u ⁿ d ^e r ⁿ e ^a th,	[ɔ:] - [ai] - [i:]
<u>l</u> ^e t t ^h a ^t <u>l</u> ^a m ^p g ^o o ^u t t ^o o	[æ] - [u:]
i ⁿ t ^h e n ^e i ^g h ^b o ^u r ⁱ n ^g r ^o o ^m	[ei] - [u:]
w ^h e ^r e S ^e b ^a s ^t i ^a n h ^a s g ^o n ^e t ^o b ^e d;	[æ] - [ɔ:] - [e]

The regularity and balance of the rhythmic phrases (predominantly anapaestic) emphasizes the harmonious nature of the remembered scene.

The dominant sounds are the long, low, closed vowels in words such as door, closed, taut, go, too, room, blue, snow, moon, tall, and two, which convey the atmosphere of darkness, somnolence, and the imagination's stealthy and loving progress, coming to a rest in the final word. At the same time, the preponderance of the consonants l, n, and m underlines the mellowness, softness, and lyrical tenderness of the memory. The triple anaphora (let the...let that...let the...) increases the impression of deliberate structuring of the emotional evocation. In addition to the many internal echoes of consonants and vowels, there are some alliterations which give unity and coherence to the separate aspects of the recollection.

Vowels and consonants mutually supplement each other in the creation of the contrast between the brightness of the light (leaving but a thin line of taut light) and the returning darkness (let that lamp go out too in the neighbouring room). The short words with their high [i] and [ai] sounds and their hard, voiceless plosives express the harshness of light, whereas the lengthened vowel sounds of [ou], [au], [ei], and [u:] effectively convey the approaching darkness. The lingering sounds of the passage, especially noticeable in the slow, soft movement of the "gently falling snowflakes linger-

ing" - with its [ɔ:] - [ou] - [ei] - [iɪ] - [iɪ] sequence -, are largely responsible for the atmosphere of subdued memory and tender recollection, quiet melancholy and nostalgic evocativeness that gives the scene its particular charm and emotional poignancy.

Many of Nabokov's characters are fascinated by the mysterious power of words to suggest emotions and associations. Martin, the hero of Glory, is enchanted by the sound of the word travel, which evokes lexical associations of stars and mist and contains a morphemic echo of velvet:

"Travel," said Martin softly, and he repeated this word for a long time, until he had squeezed all the meaning out of it, upon which he set aside the long, silky skin it had shed - and next moment the word had returned to life. "Star. Mist. Velvet. Travellet," he would articulate carefully and marvel every time how tenuously the sense endures in the sound. (GL, 48-9)²³

Although the relationship between sound and sense is tenuous, the meaning of a word and its suggestiveness are considerably enhanced by its phonetic expressiveness.

2.2.1 Vowel Sounds

Vowel sounds are commonly felt to be more powerfully onomatopoeic than consonants, and much critical attention has been focussed on them.²⁴ M.M. Macdermott's study reaches plausible conclusions, and there is some truth in his general observation that long vowels suggest length of space or time, slowness, solemnity, or deep thought, whereas short vowels associate shortness of space or time, speed, gaiety, or light-heartedness.²⁵ Similarly, low vowels, due to their mellow, hollow, or resounding quality, suggest depth in space, heaviness of mind, rounded forms, substantial objects, etc., while high vowels with their light, clear sounds evoke lightness, hard, shining surfaces, pointed or small objects, sharp metallic noises, etc.²⁶

In his own reading of parts of Lolita and some of his English poems, Nabokov strongly enounces the long vowels and consciously stresses the alliterations and assonances, and his zestful performance gives full play to the rich sounds of his language, both in prose and in verse. Unless this suggestive sound texture is fully realized by the reader, any appreciation of Nabokov's fictional prose must remain incomplete. In the following remarks, a few examples of shorter phrases will be singled out to show his deliberate, effective onomatopoeic patterning.

Here is an example from "Ultima Thule", in which two suggestive sound sequences are contrasted with each other (to stress the pattern, they are arranged in two "lines"):

^x and the ^x wine-dark ^x washes ^x of ^x warmth
^x in the ^x chill blue-green ^x of the ^x sea (UT, 153)

The phrase consists of sixteen syllables, eight for each part of the phrase. Each sequence carries three main stresses, one secondary stress, and four unstressed syllables. The first part of the phrase shows a triple alliteration and an assonance (washes - warmth); the second part is held together by a triple assonance (chill [i] - green [i:] - sea [i:]). There is a marked phonetic contrast between the long, low vowels of the first half ([a:] - [ɔ] - [ɔ:]) and the long, high vowels of the second half ([i] - [i:] - [i:]) of the phrase. The one carries in its sounds suggestions of darkness and warmth, the other of brightness and coldness. Sound and meaning form a most suitable, onomatopoeic union. The two "key words", as they might be called in D. Hymes' terminology²⁷, are warmth and chill, which dominate the sequence both phonetically and semantically. A number of other words, reinforcing through their sound their respective "key word", are grouped around warmth and chill. The key words are directly contrasted with each other in the middle of the phrase, only separated by two words (in the). There is a close par-

allelism between warmth and chill, washes and sea, wine-dark and blue-green both syntactically and lexically. The contrast between the warmth and pleasantness of the first and the chilliness and sharpness of the second part of the phrase is stressed by the consonants, the soft, voiced w's in the former, the liquid, voiceless [tʃ] and [s] sounds in the latter.

Humbert, revising "the recent matitudinal swoon to the moan of the mourning doves" (L, 163), onomatopoeically expresses the interplay of recent sensual experience and present auditory perception. His own feelings, the bitter-sweet afterglow of lovemaking, and the sound of the doves are fused in a suggestive series of words. The memory of recent fulfillment and its innate sadness is closely correlated with the mournful cooing of the doves. Present and past, rapture and mourning, bliss and regret are inextricably connected with each other. The rhythm of the phrase, with its almost regular alternation of two unstressed syllables and one stressed syllable, combines the lingering languor of Humbert's senses with the harmonious rhythm of poetic form. The word moan might be considered a "summative" word²⁸: it conveys in sense and sound the meaning and mood of the passage and occupies a central position in the sequence, serving as a kind of bridge between Humbert's sensuality and its aftereffect, between rapture and sadness. The descending line of vowel sounds renders onomatopoeically the movement of ebbing emotion from long, closed [u:] (matitudinal swoon) and half-closed [ou] (moan) to the lower [ɔ:] (mourning) and short [ʌ] (doves). The triple alliteration of m closely links the words and conveys, together with the n's (consonating in swoon and moan), an atmosphere of softness and tenderness. The vowels and consonants in the sequence orally imitate a moan. It is typical of Humbert's facetious manner to undermine the lyrical mood of the passage by employing the learned adjective matitudinal and punning on its English synonym (morning - mourning) with a homophony.

In the sentence "On the wall behind her tocks a cuckoo clock of carved wood" (KOK, 110), the word cuckoo is in itself an onomatopoeic formation; its imitative origin is reinforced by the nonce verb tock which mimics phonetically the sound of a ticking clock. The frequency of hard plosives forms, together with the vowels, an audible echo of the clock's action. The vowel sequence is suggestive of hollowness, monotony, and darkness: [ɔ] - [ɔ:] - [u] - [u:] - [ɔ]. A similarly onomatopoeic suggestion can be found in the "autumnally tocking tall clock" (A, 230), where t's predominate over [k]s; its pattern of vowels is equally evocative of hollowness, darkness, and somnolence. The echoing effect of onomatopoeia can also be felt in the phrase "a gong bronziily boomed" (A, 45), where the vowel sequence seems to imitate two dark beats and a ringing echo: [ɔ] - [ɔ] - [u:].

Other predominantly low vowels are similarly suggestive of subdued melancholy emotions, darkness, solemnity, warmth, softness, or gloom:

Beyond the plate-glass windows, soft snow kept softly falling (O, 45)

It is very dark... Sombre mass on sombre mass and somewhere an owl hooting. An abyss of darkness... (RL, 129)

The sepia gloom of an arctic afternoon in midwinter invaded the rooms and was deepening to an oppressive black (SM, 89)
you moved slowly through a cool and sonorous drawing room (BS, 135)

bass-toned, dark-crimson dahlias were blooming in blessed sleep and eternal repose (G, 104)

the soft curve of a cupola, its gold dimmed by the bloom of powdery frost (RL, 6)

she saw the awful longing in my lowered eyes (L, 23)

the doleful moo of a cow (SM, 81)

glossed with blue and folded in gloom (I, 173)

the black hot humid night (A, 250)

her soot-black lashes matted (L, 287)

Whereas in the predominantly consonantal alliterations the sound quality was not so apparent, it is forcefully present in the case of words connected by assonance. Here, again, the similarity in sound creates a strong tie between the words and their senses. The effect of neighboring words connected by assonance is comparable to that of words linked by alliteration. Different lexical units are brought together through sound; they become closely associated with each other. The onomatopoeic element in words connected by assonance is much more effective than in alliteration, and the echoic sounds bring about a considerable union of the words. In some cases the similarity in sound between words is such that the assonance grades into near-rhyme. Although not nearly as frequent as alliteration, assonance is a device for which Nabokov has a strong predilection. Sound echoes play an important part in agnomination, where sequences like "orchards - orchids - orgies - ordeals" or "wreath - reach - wreath" form organic series of related meanings. The Appendix (8.1) lists numerous examples of assonance, in which two separate words and their senses are closely bound together in sense by the identity of sound. Since in most cases of assonance the words are also connected by alliteration, no special appendix has been put together listing assonances. The onomatopoeic element is very effective in combinations like the following:

raucous roar (<u>PF</u> , 264)	a leafy breeze (<u>I</u> , 114)
mawkish aura (<u>L</u> , 65)	peevishly repeating (<u>GO</u> , 120)
gloriously sprawling (<u>SM</u> , 31)	a dizzy abyss (<u>C</u> , 344)
adore endorsements (<u>PF</u> , 217)	ciphers and sighs (<u>C</u> , 188)
mournful yawn (<u>GB</u> , 97)	enchantment of chance (<u>A</u> , 489)
growing groan (<u>A</u> , 430)	Hawaiian wails (<u>GL</u> , 54)
morose composer (<u>BS</u> , 45)	Hawaiian whine (<u>SM</u> , 270)
golden goal (<u>L</u> , 61)	* a face, a phrase (<u>BS</u> , 176) ³⁰
lobes and folds (<u>A</u> , 483)	decorum and caution (<u>P</u> , 40)
bloated from their loads (<u>D</u> , 18)	thunderous summons (<u>LD</u> , 177)
recumbent Humbert (<u>LS</u> , 110)	the nose is their beau (<u>GO</u> , 3)
brown brow (<u>LH</u> , 87)	rustic gusto (<u>LH</u> , 76)

golden load (<u>L</u> , 61)	witness and victim (<u>P</u> , 24)
low rowans (<u>G</u> , 344)	vivid vignette (<u>SM</u> , 60)
gross growth (<u>PF</u> , 87)	weepy weaklings (<u>A</u> , 389)

For further examples, see Appendix 8.1 (Alliteration).

Vowels are effectively supported by consonants in the following examples of onomatopoeia. In "the warm vulvas of her mole-soft sleeves" (A, 386-87), the long, low vowels in connection with the soft l's and wooing w's, v's, and f's are suggestive of voluptuous languor. The frequent m's and n's together with the long closed sounds of [æ:], [ou], and [ɔ:] evoke the mumbling moans in the darkness in the phrase: "amid the murmurs and moans of their abnormal dormitory" (A, 168).

In other examples of suggestive wording, the effect may be due to the evocative combination of letters, such as s and l, which convey an impression of liquidity, laziness, and sluggishness. Together with the fricatives and the full, long vowels, they render the slowly rolling waves and the heavy moisture of the sea:

The sea, its salt drowned in a solution of rain, is
less glaucous than gray, with waves too sluggish to
break into foam. (SF, 7)

The l's in this example affect us in their suggestion of lingering, limp slowness, just as they do in the following two examples:

the sea's slow shining folds (KQK, 259)

the lazy sighing of the sea (SF, 24)

In the first example, the frequent s's and the two pairs of related sounds sea - shining ([i:] - [ai]), slow - folds ([ou] - [ou]) and, in the second example, the two long diphthongs ([ei], [ai]) together with the s's onomatopoeically render the slowness and laziness of the sea's movement and the liquidity of water and sound.

Another effective example of onomatopoeia is the following:

[migrating cranes] their tender moan melting in
a turquoise-blue sky high above a tawny birch
grove (RL, 129-30)

The predominance of long, closed vowels lends a lyrical beauty to the scene. The first three vowel sounds [e], [ou], [e], grade into [ə:], [a:], [u:], reach the high short [ai]s and the short [ʌ], and then descend to [ɔ:], [ə:], and [ou], imitating in sound the ascending and descending movement of the birds. The suggestive m's and n's convey mellowness and duration. The rhythm of the passage, culminating in the sky - high rhyme, suggests the graceful flight of the cranes.

A different kind of sound texture is created by the short front vowels [e] and [i] in the following example:

[a Christmas tree] decked out in flimsy tinsel-
ry (KQK, 139)

Here the in and im sounds of the last three words convey an impression of daintiness and preciousity. A similar effect is achieved in Humbert's description of Gaston's manner with the help of a triple repetition of the word prissy:

Gaston in his prissy way - just a prissy wee bit
out of the ordinary, or so he prissily thought
(L, 217)

The high, short i's and the hissing s's express Gaston's artificial, effeminate manner. Supported by the [k]s, the high short front vowels in the following phrase also parody the cuteness and prettiness of manner, in this case of Charlotte's bathroom:

a pinkish cosy, coyly covering the toilet lid (L, 40).

In the final example, the onomatopoeic effect results from the many one-syllable words with their quick alternation of high and low vowels creating a sudden and violent movement; the harshness of the s's and [k]s reinforces the impression of fierceness:

a side door crashing open in life's full flight,
and a rush of roaring black time drowning with
its whipping wind the cry of lone disaster (L,
255-56).

2.2.2 Consonants

In other examples of onomatopoeia, the main effect seems to be produced by the consonants. Unless foregrounded by alliteration or internal recurrence, consonants often go unnoticed when the sound texture of language is examined. They are less resounding. Nonetheless, they can be effectively used to reinforce meaning. Soft consonants convey softness and mellowness, while hard ones produce an impression of abruptness and harshness. Depending on whether they are voiced or voiceless, they suggest further contrasts of smoothness or sharpness. The writer may avail himself of the suggestiveness of liquid affricates ([tʃ] or [dʒ]), breezy fricatives or aspirates ([v] or [f]), or forceful plosives ([p], [b], or [k]) to realize the emotive potential of words in a specific context.

Kinbote evokes the softness and play of light in an underground passage in words that strongly foreground the l: "seemed to illumine with leaps of light the low ceiling" (PF, 126-27). The rapid iambs suggest the sudden movement of the light dancing on the ceiling; the quick one-syllable words are framed by the longer two-syllable words. The l-alliteration draws the words closely together and produces the impression of the leaping light; it enhances the interplay of light and movement and conveys the magical softness of the scene. The vowel sequence starts with the long, high [i:], and low [u:], proceeds in a series of descending vowels ([i:], [ai], and [ou]), and ends in [i:] and [iɪ]. Glimmer and gloom, light and darkness are mingled in the vowel sounds. Because of its "luminosity", Nabokov frequently employs the l in the rendering of light effects. In the phrase "a lone light dimly diluted the darkness" (SM, 116), it appears in the initial alliteration of the first two words and in the internal repetition of the following two. The triple d-alliteration adds a touch of delicacy and softness. Here are some further examples describing light effects and using l's to

render the softness of the scene:

a patch of blue light under the lone streetlamp of the road below (PF, 87)

the resulting light lent a lunar tinge... (SM, 292)

a glow of blue light at my elbow (RL, 191)

the globes of lilac-tinted lights (O, 51)

a gleam of lambent light (BS, 223)

the light was so lyrical (PF, 105)

In all examples the incidental suggestiveness of l in light seems to attract other words with the same consonant to increase the onomatopoeic effect. Many epithet-noun alliterations accordingly use the l in connection with light:

lacy light (SM, 270; DF, 41)

lambent light (BS, 223)

lilac light (PF, 157)

liquid lights (G, 96)

lone light (L, 287)

Sebastian Knight explicitly refers to the evocative quality of the letters l and v in the following passage:

Life with you was lovely - and when I say lovely, I mean doves and lilies, and velvet, and that soft pink "v" in the middle and the way your tongue curved up to the long, lingering "l". (RL, 105)

This comment, while explaining the subjective association of words and letters, relies heavily on other words containing the same consonants l and v: life, lovely, doves, lilies, velvet, soft, middle, curved, long, lingering.³¹ In Nabokov's prose, passages with a noticeable preponderance of l's often carry strong connotations of tenderness, sensuality, softness, limpidity, and languor. This is especially apparent in Lolita, where Humbert seems to use with relish words which echo the l's of his love's name. The whole novel is extremely rich in passages which exploit the emotive quality of l's and m's together with long, low, languorous vowels to convey in sound some of the emotional essence of Humbert's experience (see Appendix 8.2.2). The following examples all rely on

the suggestiveness of the letter l to create effects of softness, lyrical beauty, and caressing tenderness:

her agile giggling legs, and the book like a sleigh
left my lap (L, 57)

lovely leggy young thing (L, 157)

a dot of blackness in the blue of my bliss (L, 171)

her lovely young velvety delicate delta (L, 280)

her lank loose, nearly lumbus-length...black silks (A, 118)

a silk doll with an angel's limp legs (G, 45)

[a memory] returning ever more lazily, pallidly, and
jerkily, losing life and dwindling... (G, 190)

her slowly and lusciously rolling buttocks, which divulged in alternate motion, their nether bulges from under the lamé loin cloth (A, 479)

Nabokov's delight in "every limb of every limpid letter" (SM, 105) is amply documented in his frequent alliterations (see Appendix 8.1). Another letter (and sound) for which Nabokov has a marked predilection is m; it is used to suggest lyrical moods and delicate feelings and onomatopoeically conveys impressions of melodiousness, humming duration, or mystical remoteness:

How smugly would I marvel that she was mine, mine,
mine, and revise the recent matitudinal swoon to the
moan of the mourning doves (L, 163)

a mute moan of human tenderness (L, 287)

a mauve remoteness melting beyond moving masts (SM, 34)

mirages, miracles, midsummer morn (PF, 65)

majestic and minute, remote and magically near (L, 310)

a small monoplane...melted in the morning mist (A, 390)

A moist young moon hung above the mist of a neighboring
meadow (SM, 134).

Two more consonants may be singled out to show Nabokov's conscious use of the suggestiveness of sounds to emphasize acoustically and emotively aspects of meaning. The consonant p evokes associations of pressure, force, springiness, or roundness. The plosive also expresses contempt, derision,

robustness, or protest; all these suggestions have their origin in the pronunciation of the consonant, in the forceful containment of air and its sudden release. Some examples of the onomatopoeic use of p show the letter's emotive qualities if employed in the proper lexical context:

he proceeded to press upon pinned Pnin the following points (P, 49)

he proceeded to press the paper against Krug's left shoulder blade (BS, 17)

[the coat] impressed the proprietress of the place (KQK, 110)

Poison was a procuress; the pistol a pimp (KQK, 197)

interrupted in places by pale puffs of aspen (L, 158)

Your pilot puzzled, your packed parachute shuffled off (PF, 245)

the black peacock spot produced intraoptically by pressure on the palpebra (BS, 190-91)

pedaling with passionate power (NT, 53)

bluster her into the recess of a porch and push against her and pant out his passion (KQK, 55).

For further examples, see Appendix 8.2.2.

The description of Quilty's repulsive physical appearance is suggestively conveyed by Humbert in short, abrupt words, with a contemptuous recurrence of b's and p's:

his tight, wet black bathing trunks bloated and bursting with vigor where his great fat bullybay was pulled back like a padded shield over his reversed beasthood (L, 239).

The fricative f, as also the v, may be used to suggest airiness, volatility, force, impetuosity, or breezy coolness, as in the following examples:

figures of fashion with waxen or wooden faces in suits pressed by the iron of perfection, arrested in a state of colorful putrefaction on their temporary pedestals and platforms, their arms half-bent and half-extended in a parody of pastoral appeal (KQK, 81)

Here the vapidness of the figures' faces grades into the contemptuous description of their petrified perfection.

In these examples, the onomatopoeic effect is due to the consistent use of fricatives:

a bare-shouldered flapper with fluffy fan and false eyelashes (LH, 137)

Cincinnatus C. felt a fierce longing for freedom, the most ordinary, physical, physically feasible kind of freedom (I, 65)

the usual flitting frown of feminine fuss that fits... (A, 368).

For further examples, see Appendix 8.2.2.

A number of examples use certain sounds, especially consonants, to ridicule fashionable concepts or mock pretense and sham:

a too fond, too fiendish or too indifferent parent - secret festerings that the foster quack feigns to heal by expensive confession fests (A, 364)

there is no such thing as the Ashcan School or the Cache Cache School or the Cancan School (P, 96)

a disturbing streak of genius as striking as the stripe of a skunk (SM, 282)

analyzing glacial drifts, drumlins, and gremlins, and kremlins (L, 35-6)

struggling in a naughty world of Juggernauts, and aeronauts, and naughts, and what-nots (RL, 61-2)

titled Britisher and Greek grandee matching yachts, and yacs, and yoickfests (A, 238)

every Poppy Group pup copies him (A, 426)

a "papa Fig," spanker of girl bottoms and spunky spittoon-user (A, 20)

the corny Philistine fad of flaunting four-letter words (SO, 113)

For further examples of predominantly consonantal onomatopoeia, see Appendix 8.2.2.

3. Rhyme

While alliteration and assonance closely connect words and their senses and invite comparison of their individual similarities and differences, words which are almost identical in sound are brought together in an even closer union.

Many of the examples listed under agnomination (Appendix 7.6), alliteration (Appendix 8.1), and assonance (Appendix 8.2.2) are so alike in phonemic structure that they are, in fact, near-rhymes. The suggestion of an intimate relation between the words is much stronger in the case of near-rhymes than it is in the case of alliteration or assonance occurring singly. In other words, the relationship between similar-sounding words connected by alliteration and assonance and words which are almost identical in sound is different only in the degree of their closeness. The combinations involving pararhymes suggest an interpenetration of the words' lexical meanings, in some cases even an interchangeability. Here, as in alliterative and assonating combinations, a variety of semantic relationships are possible between the words drawn together by phonological correspondence, and only an investigation of the context will reveal the nature of their semantic interdependence. The remarks made above (see pp. 135 ff. and 159 ff.) apply equally to the examples of near-rhymes.

Examples:

arbors and ardors (A, 54, 74, 159, 367, 409)
 reflections and refractions (G, 96)
 in stretches or patches (A, 362)
 powerful shower (A, 68)
 fancy pansy (PF, 268)
 a mild smile (BM, 174)
 muddy and rutty (SM, 133)
 morbid...torpid (L, 254)
 opulent...corpulent (G, 66)
 the brain is drained (PF, 68)
 enamored with the glamour (A, 409)
 By dream law and screen law (BS, 113)
 inhaling her hair and the heat of her ear (A, 86)
 For further examples, see Appendix 8.3.1.

An even more conspicuous feature of Nabokov's prose is the frequency of genuine rhymes. Beside their function to create surprising effects of semantic interplay, they often produce comic correspondencies and incongruities (as do some of the examples of agnomination, alliteration, assonance, and near-rhyme). Although the unusual appearance of rhymes in prose seems to forbid their use for serious purposes, they are often employed by Nabokov to emphasize the delusive nature of phonological similarities and to foreground ironically hidden correspondences in meaning between words. The following examples are arranged in rough categories according to the semantic relationship between the rhyming words (cf. the categories outlined above, pp. 161-65).

- 1) Rhymes connecting words with similar, related senses, usually joined by "and".

Examples:

schoolgirls and poolgirls (A, 111)
 hail and gale (L, 51)
 strain and drain (SM, 108)
 schemed and dreamed (L, 73)
 slyly and shyly (I, 68)

- 2) Rhymes connecting two different words and meanings, referring to different aspects of feeling, activity, or appearance.

Examples:

used and bruised (L, 261)
 talked and walked (LS, 175)
 bronzes and bonzes (A, 91)
 brook or book (A, 44)
 clatter and chatter (A, 389)
 shaving and waving (DS, 177)
 dignified, office-tied (SM, 299)
 mimed and rhymed (PF, 242)

- 3) Rhymes connecting words which refer to spiritual and physical, abstract and concrete, interior and exterior aspects of a subject.

Examples:

doubts and pouts (L, 80)
grace and pace (KoK, 150)
hapless and capless (PF, 99)
soundless and boundless (AL, 115)
torrid and horrid (A, 382)
spaciousness and graciousness (PF, 82)

- 4) Words with contrasting senses.

Examples:

the womb and the tomb (LS, 13)
adored and abhorred (A, 308)
concealed and revealed (BS, 194)
viatic or static (A, 359)

A number of rhyming combinations do not so much stress the semantic aspect of the words as their natural connection, their relationship made manifest in sound. This is the case in a number of rhyming compounds and echoing, reduplicative formations, such as

hint-glint (PF, 79)
fate-mate (I, 14)
hingle-tingle (A, 571)
bix-pix (A, 416)
handy-dandy (BS, 204)
birches-smirches (DF, 132)
trumpety-strumpety (BS, 213)

Various other rhyming pairs are more playful in nature:

dim rim (LS, 120)
dun bun (A, 340)
raw paw (BS, 203)
limp blimp (PF, 60)

Van's romance (A, 409)
 Ouine, the Swine (L, 34)
 a phrase in praise (A, 375)
 a matter of patter (RL, 93)
 as glad as an ad (L, 163)
 a cone from a stone (A, 50)
 the dance of chance (PA, 79)
 to enhance chance (PA, 79)
 transcendental...accidental (PA, 79)³²
 Mr. Potts, do we have any cots (L, 120)
 cot in 49, Mr. Swine (L, 120)

In the last group of examples, there are longer verbal jingles which humorously exploit rhyme to parody certain popular intonations of nursery rhymes and advertising. The first three examples, however, are more serious in intention.

Examples:

from the mast, from the past and its castle tower (SM, 50)
 She felt and smelt and melted (A, 399)
 the ravage and outrage of age (A, 559)
 The tick-tock of the grandfather's clock (SM, 88)
 looking down the while with an intent smile (KQK, 150)
 little Lo was aware of that glow (L, 161)
 her hand, half-hidden in the sand (L, 14)
 some obscure shift or rift or sift or drift (BS, 162)
 proposed imitations of supposed intonations (SM, 191)
 Professor Klister of Swister (KQK, 239)
 was it, I wonder, a [horrible] blunder? (LD, 222)
 have a drink on the brink (I, 170)
 Red at night, sailor's delight (KQK, 251)
 as a million tots do, why not you (P, 89)
 a sunny honey and her satin Latin (BS, 178)
 not to spell very well, but to smell very well (L, 179)
 Welcome, fellow, to this bordello (L, 187)
 Trims tums, nips hips (L, 256)

"Happy today, pappy tomorrow." (G, 360)

what oceans of lotions and streams of creams (A, 478)

For further examples of rhymes in Nabokov's prose, see Appendix 8.3.2.

4. Chromesthesia

A special aspect of Nabokov's susceptibility to the suggestive power of words is his professed ability to perceive the colors of letters.³³ Whereas in Rimbaud's famous sonnet "Voyelles", the color associations are primarily due to the occurrence of certain letters in certain words and thus influenced in their meanings by the specific denotations of those words, Nabokov's chromesthesia is partly conditioned by the physiological process of articulation of a letter, partly by its physical shape. Ever since his childhood, he writes in his autobiography, he has had the strange gift of colored hearing. In most cases, he explains, "the color sensation seems to be produced by the very act of my orally forming a given letter while I imagine its outline" (SM, 34). He is also keenly aware that "a subtle interaction exists between sound and shape" (SM, 34). The kinaesthetic association³⁴ gives rise to a colored visual perception. The sensitive articulatory differentiation in the pronunciation of letters allows him to establish a system of colors, in which individual letters are dividable according to tint and shade in seven major groups. The following are distinguished:

- 1) The black group : comprising "a", hard "g", and "r"
- 2) The white group : comprising "n", "l", and "o"
- 3) The blue group : comprising "x", "z", "k", and "c"
- 4) The green group : comprising "f", "p", and "t"
- 5) The yellow group: comprising "e", "i", "d", "y", and "u"
- 6) The brown group : comprising "j", soft "g", and "h"
- 7) The red group : comprising "b", "m", and "v".

The remaining three letters belong to intermediate shades, the s is not the light blue of c but a mixture of azure and mother-of-pearl, the g is browner than k, and w is a dull violet-green (SM, 34-5).

In addition, the letters seem to suggest synesthetic associations. Thus the m is a fold of pink flannel (SM, 35; G, 86), the v a pale, transparent pink called "rose-quartz" (SM, 35; SO, 17), the o an ivory-backed hand mirror (SM, 34), the n a grayish-yellowish oatmeal color (SM, 34; SO, 17), and the l a noodle-limp white (SM, 34) - to name just a few of Nabokov's favorites.

The "physiological fact of 'colored hearing'" (G, 252), which apparently plays an important part in Nabokov's appreciation and use of words, cannot be altogether ignored when investigating his prose, but an evaluation on this level is hardly possible without succumbing to subjectivity and arbitrariness. Even following the lines of Nabokov's carefully detailed system of colors assigned to certain letters, a proper assessment of his "freakish gift" (SO, 17) is impossible. Nevertheless, the fact that letters have for him specific visual associations and may add "auditive hues" (G, 86) to the semantic and onomatopoeic meaning of words is significant and may enhance the effect of a specific context.

The German word Lautmalerei ('painting with sounds') for onomatopoeia also makes the connection between sound and color, and to describe sounds as high or low Germans accordingly use the adjectives light or dark; the English language also refers to colors in terms of sound ("a loud tie", "quiet colors"), and the word tone can be used for both sound and color. It is interesting to note that, in Nabokov's color scheme, vowels suggestive of darkness appear in different groups: the a in the black group, the o in the white, and the u in the yellow group, whereas those suggestive of light, such as e and i are found in the yellow group. The correspondence be-

tween sound and color is then not due so much to the phonetic quality of a letter as to the articulatory suggestion. The common designation given to colors as warm (e.g. orange, red, or yellow) or cold (e.g. green, blue) does not correspond to Nabokov's color groups either, although a few pleasant, "warm" letters appear in the red, yellow, and brown groups, and a few "cold" ones are included in the black, green, and blue groups. On the whole, Nabokov's color system is not in agreement with common notions of the correspondence between sounds and colors.

It is quite conceivable that Nabokov's chromesthesia is a factor which may have influenced the wording of phrases and sentences and that an onomatopoeic effect is a result not only of auditory suggestion and emotive import, but also of articulatory or visual suggestion. Thus the frequent use of l's or m's, o's or b's in a passage may reflect the conscious attempt to give the passage a visual appeal by "painting" it in various shades of white and red. This may be seen in Sebastian's words (quoted in full on p. 184), where he not only specifically mentions "that soft pink 'v'", but also groups a number of words with letters from Nabokov's white and red group to paint his emotion in various shades of white, pink, and red (e.g. "Life...you...lovely...doves...lilies...velvet...soft" [RL, 105]). On the other hand, gloomy, dark scenes may be consciously touched up with the dark colors of a's, g's, or r's.

Occasional references to chromesthetic sensations show that the phenomenon does have significance, but it is too elusive to allow critical evaluation. When Ada says she sees a particular phrase "in small violet letters" (A, 148), the color sensation is an important emotional factor. And when Krug explains that "the word 'loyalty' phonetically and visually remind[s] him of a golden fork lying in the sun on a smooth spread of pale yellow silk" (BS, 86), the word is not

limited to its dictionary denotation, but also evokes chromesthetic associations which are extremely detailed in his case. Krug's image of the word largely conforms to Nabokov's color scheme: the whiteness of his o ("an ivory-backed hand mirror") and l's, combined with the "bright-golden" (SM, 35) y (which also physically resembles a fork), seems to entirely eclipse the potential blackness of a or greenness of t. In his poem "Softest of Tongues"³⁵, the poet remarks that the Russian word proshchay ('adieu, farewell') "cheats/the lips and leaves them parted (thus: prash-chai /which means 'good-bye')"; the articulatory process is an echo to the sense; the separation of the lips in the pronunciation of the word expresses its meaning.

Some other examples also show Nabokov's awareness of the visual and articulatory suggestiveness of letters:

fourteenth, an insipid pinkish-blond numeral (GO, 104)

groza ('thunderstorm'), a grand little word, with that blue zigzag in the middle (D, 118)

[the name "Otto", written in the snow] I thought how beautifully that name, with its two soft o's flanking the pair of gentle consonants, suited the silent layer of snow upon that pipe with its two orifices and its tacit tunnel (GB, 92)

For further examples, see Appendix 8.4.³⁶

IX

Parallelism and Rhythm

[a] subtle sense of harmonic balance [PF, 15]

Reversing Nabokov's definition of a good poem "as a concentrate of good prose" (SO, 44), one might say that good prose is a dilution of good poetry. The frequency with which poetic devices are used in Nabokov's work underlines the claimed generic similarity between them. Two more indications of that affinity will be discussed in this section: parallelism and rhythm.

Nabokov's syntax is remarkable not so much for its variety¹ as for its regularity and poise. Syntactical parallelisms and rhythmical patterns, characteristic features of his style, betray Nabokov's overwhelming sense of harmonic balance and his constant endeavor to combine individual sounds, syllables, words, and meanings into harmonious patterns of aesthetic form.

1. Parallelism

Parallelism, a device fundamental to poetic structure, creates coherences. It arranges separate syntactical units in balanced sequences of corresponding elements which stress various contiguities, similarities, synonymities, and contrasts on the semantic level.² J.C. La Drière, approaching parallelism from the semantic relationships of sameness and diversity, writes:

Whether in sound or in meaning, it is the relation of sameness and difference that provides all the repetitions, recurrences, balances, symmetries, and all contrasts, tensions, and conflicts, that con-

stitute artistic form.³

Parallelism is a unifying device which, while establishing formal symmetries and correspondences, creates complex semantic relationships between the parallel verbal structures. Syntactical parallelism is largely responsible for the rhetorical balance and architectonic regularity of Nabokov's English prose. Together with alliteration, assonance, and rhythm, it brings about the musical, measured movement of Nabokov's prose, which consistently gives evidence of the author's artistic sense of balance and proportion. The syntactical parallelisms range from simple equivalence of two words in close proximity to elaborate patterns of whole phrases and sentences with corresponding elements. Some dominant types of syntactical parallelism in Nabokov's English fiction will be listed below.

Parallelism invites comparison. The elements connected by parallelism, J. M. Lotman points out, are neither identical nor separate, but analogous.⁴ The analogy between the elements extends from the formal, syntactical level to the semantic level where a variety of relationships of similarity and difference may be detected. The parallel words and phrases are mutually illuminating, forcing into focus their individual qualities of correspondence, complement, or contrast. In most cases there is a tension between the meanings of the parallel elements, which may range from slight nuance to striking antinomy. Some aspects of parallel patterning and semantic tension have been indicated above (see VIII.1). A close study of parallelism requires investigating, as G. Leech suggests,

whether it extends to both lexical and grammatical choices; whether it operates simultaneously on different layers of structure; whether it involves patterning on both phonological and formal levels⁵.

Such an investigation cannot be undertaken here.

In the following sections of binary and ternary parallelism, the examples will be listed according to grammatical type and the number of corresponding elements. A certain amount of repetition of the examples is inevitable. The examples listed in the Appendix (8.1 Alliteration) appear without indication of the source. The rhythmic pattern, which almost always accompanies parallelism, is marked (/ = stressed syllable; x = unstressed syllable; \ = secondary stress). A short discussion of rhythm follows the section about parallelism (IX.2).

By far the largest number of parallelisms involves the correspondence of two elements.

The examples, all of them connected by alliteration, parallel two words.

/ x x / x
 anguish and ardor
 b a n k a n d h e d
 x x
 features and faults
 f r e s c o e s a n d f o u n t a i n s
 x x / x
 repentance and rage
 x / x x /
 the dirt and the death

b) Nouns connected by "of"

flow of fancy
glitter of gratitude
masses of mist
tornadoes of temper

c) Nouns connected by "or"

banknotes or banisters
brook or brook
ferrets or farmers
in Florence or Florida

d) Nouns with various connectives

one breath, one breeze
lampshades with landscapes
the myth behind the moth
more picknickers than pines

e) Adjectives connected by "and"

brilliant and brutal
heavy and hazy
moonless and massive
secret and sacred

f) Adjectives connected by "or"

drowsy or drugged
fantastic or familiar
supercilious or surprised
trivial or tragic

g) Adjectives with various connectives

/ x x / x
arid but ardent
/ x x / x x
fraudulent, frivolous

h) Adverbs

/ x x / x x
gently and gingerly
/ x x / x
silently, sadly

i) Verbs

/ x / x
burns and beckons
/ x x / x
rocking and rasping
/ x x / x
waiting or wenching

1.1.2 Complex Binary Parallelism

The examples parallel four and more words.

a) Adjective & noun connected by "and"

x / x / x x x / x /
a naked palate and a rheumless eye (DS, 8)
x / x / x x / x /
with hollow cheeks and yellow teeth (BS, 235)
/ x / x / x /
flaming punch and booming guns (SR, 208)
x x / x / x x / x /
with a heavy heart and a puzzled mind (PF, 90)

b) Adjective & noun connected by "of"

x / x x / x x / x x / x
the darkening dunes of a fabulous kingdom (PF, 85)
x / x / x x / x /
the golden flood of swelling joy (A, 281)
x x / x / x x / x x /
with the listless grace of ineffable grief (PF, 214)
x x / x / x x / x /
in the idle wake of a passing thought (SM, 288)

c) Adjective & noun with various connectives

x / \ x / x x \ x \
a moon-white screen in a velvet-dark hall (TE, 130)
x x / x / x x / x /
in the growing rush, in the nearing swish (PF, 221)

the linden-treed hill with its rosy-red church (SM, 30)
 in private houses or hired halls (SM, 281)

d) Adjective & noun & noun

friendly life's relief and death's fearful shadow (PF, 96)
 through the golden veil of evening and through the
 black lacery of the night (PF, 160)
 a beautiful tomb for the victim...a terrible doom for
 the careless (BS, 229)

e) Noun & noun

behind the veil of time, beyond the flesh of space (A,
 452)
 with the sun in her eyes and a dog in her arms (LD, 32)
 from the tree-man to Browning, from the caveman to Keats
 a void of light and a veil of shade (A, 59) (PF, 289)

f) Noun & adjective & noun

stress the white of a bare instep by the black of a vel-
 vet slipper (L, 28)
 the chill of a sepulchral countinghouse, the boredom of
 flyblown offices (DF, 224)
 the theater of earthly habit, the livery of temporary
 substance (G, 367)
 a smile on his thin lips, but with murder behind his
 thick eyeglasses (G, 64)

g) Verb & noun

he could prop his mind and sober his fancy (KQK, 82)
 not to warm the flesh but solely to please the eye (RL, 5)
 clearing my throat and holding my heart (L, 205)

h) Various

hotly hysterical and hopelessly frigid (BS, 117)
that taste would conceal and compassion spare (L, 5)
the former faded and the latter sank (G, 164)
warm live thoughts about dear earthly trifles (T, 114)
all the fond, all the frail (A, 20)
Hazier flashed the reeds, dimmer flamed the sky (TI, 128)
the too fragile pastel and the too coarse distemper (P, 98)
not young enough to be my companion and not old enough
to be my guide (RL, 17)
the civil plight of a hobbled expatriate and the political
immobilization of a Soviet slave (LH, 52)

i) Parentheses

neither the guards (some of them humane and witty) nor
the Freudian inquisitors (all of them fools or frauds)...
(TT, 98)
Sievers' Carmelite (just another gray moth to the reader)
... a dragonfly (just a blue libellula to me) (SM, 132)
...he would say (and says so still)...provoked (and goes
on doing so) (DS, 192)

For further examples of simple binary parallelism, see
Appendix 8.1 (Alliteration); for further examples of complex
binary parallelism, see Appendix 9.1.

1.1.3 Antithetical Parallelism

Antithetical parallelism is frequent in Nabokov's prose.
One (sometimes two) of a sequence of parallel words (usually
the adjective) contrasts with the corresponding word (or
words) in another sequence. The syntactically parallel, se-

mantically contrasting words often refer to physical qualitics which are comparable in that they denote different but related aspects of a person, object, or idea. Frequently the antitheses humorously exploit the slightly incongruous duality of the subject's nature or play on the literal and figurative meanings of the contrasting words. Sometimes they oppose a concrete characteristic to an abstract quality. At times, the examples of antithetical parallelism have an almost paradoxical flavor. Nabokov clearly delights in the union of differences and uses antithetical parallelism to emphasize the close relation between opposites. The contrasting words are sometimes related also by alliteration and assonance. Again, rhythm is a strong unifying and harmonizing factor.

Examples:

x x / x x x x / /
 with a large family and a small trade (A, 350)
 x / x / x x x / x x /
 the senseless agony of his logical fate (BS, 39)
 x / x x / x x / x x /
 the innocent night and my terrible thoughts (L, 283)
 x / x / x x / x /
 with sinking stomachs and rising hearts (BS, 39)
 x / x / x x / x x /
 the new temptation of obsolete words (TS, 33)
 / x x / x x / x /
 Friendly indifference and bleak respect (PF, 209)
 / x / x x / x x /
 mental panic and physical pain (A, 24)
 x / x x / x / x /
 Her hands were cold, her neck was hot (A, 128)
 x / x \ x / x / x \
 the little black dog with very white teeth (SM, 30)
 / x x x / x /
 rummaging for ice, finding fire (LH, 160)
 x x / x x / x x / x x / x
 If his Russian was music, his English was murder (P, 66)

In some examples of antithetical parallelism, several words are contrasted.

Examples:

^{x / x / x x x / / x}
 the little given and the great promised (L, 266)
^{x / x / x / x / x}
 an ugly little fellow with a tall handsome wife (SM, 67)
^{\ x / x \ x /}
 young girls and old men (TT, 7)
^{x / x \ x / \ x /}
 the little bright house...the large dark night (P, 173)

For further examples of antithetical parallelism, see Appendix 9.2.

1.1.4 Excursus: Duality

The examples of antithetical parallelism point toward an acute awareness of the duality of experience. In Nabokov's fictional works the ambiguous, deceptive nature of life is most forcefully apparent in the constant, simultaneous presence of opposing forces: beauty and horror, joy and sadness, reality and illusion coexist and interpenetrate painfully in the protagonists' lives. Nothing exists in purity or simplicity, and every happy experience inevitably has a hard edge of despair. The discrepancy between appearance and reality, present and past, aspiration and experience, consciousness and mortality is the source of the suffering and pain to which many of Nabokov's characters are subjected. Duality is an innate quality of their lives.

This awareness of duality is reflected in a large number of antithetical combinations. Particularly frequent in Nabokov's prose are nominal parallelisms of two contrasting words. The nouns connected by "and" and often additionally linked by alliteration or assonance form a close syntactical and phonological union while bringing together two contrasting ideas. Often the two nouns denote two characteristic aspects of an emotion, an event, or an observation. Often they refer to the contradictory quality of a person's feelings which affect him simultaneously and equally strongly.

At other times they express the difference between a superficial appearance and an underlying reality. As such they are often a device of ironic discrepancy. Since the two nouns in the combination often refer to a common subject, their semantic contrast, blurred by their formal equivalence or similarity, is all the more striking. The binominal antitheses consistently emphasize the duality of the characters' experience.

Examples:

1) Nominal antitheses

anguish and exultation (PF, 132)
amusement and awe (A, 103)
awe and gusto (SM, 99)
adoration and despair (L, 190)
the bliss and the shame (KQK, 63)
the beastly and beautiful (L, 137)
despair and happiness (M, 110)
the gloom and the glory (SM, 280)
pain and pleasure (DS, 107)
sorrow and joy (A, 190)
tenderness and torture (A, 251)
terror and tenderness (C, 260)

2) Adjectival antitheses

amusing and repelling (KQK, 40)
happy and sad (A, 461)
tender and terrible (PF, 88, 232)
vile and beloved (L, 239)

3) Verbal antitheses

fondled and fouled (A, 357, 452)
hated and adored (A, 204)
to kill, to love (KQK, 212)

In the following group, the antithetical relation between the words is more or less overt, depending on the conjunction by which they are connected. While the adversative "but" clearly stresses the contrast between the words, the conjunctions "and" and "or" do not immediately signal the opposition between them. The semantic contrast in these combinations is a result of a dual perspective balancing positive and negative, inward and outward, apparent and hidden qualities. The examples emphasize the ironical discrepancy between appearance and reality.

- 4) a bird-witted but attractive wife (DS, 113)
 seemingly carefree, but really hopeless meetings (SF, 23)
 the unshakable but quite erroneous belief (PF, 129)
 its perfect, and dreadfully imperfect, stage (A, 360)
 with a venerable beard and lewd eyes (BS, 65)
 decapitations and folk dances...started (P, 85)
 walking to a newsstand - or to a glorious scaffold (LA, 165)
 half-baked genius or full-fledged scoundrel (A, 314)
 Mr. West, retired executioner or writer of religious tracts (L, 190)
 two kind-hearted stone-faced colleagues (BS, 216)
 glory below, gloom above (L, 127)

In the last two groups, conflicting thoughts and feelings are expressed in the direct juxtaposition of adjective and noun or adverb and adjective.

- 5) blissful despair (I, 38)
 happy sadness (G, 371)
 pleasurable torments (SM, 291)
- 6) cheerfully sinister (G, 25)
 repulsively handsome (L, 157; A, 197)
 idiotically cheerful (A, 444)

For further examples emphasizing the duality of experience, see Appendix 9.3.

1.2 Ternary Parallelism

More unusual than binary parallelism and very frequent in Nabokov's prose is the occurrence of ternary parallelism. Nabokov's shares his predilection for the rhetorical arrangement of three corresponding elements or verbal sequences with writers like Flaubert, Tolstoi, and Chekhov - to mention three authors whom Nabokov especially likes.

1.2.1 Simple Ternary Parallelism

The examples parallel three corresponding words. Although the Appendix of alliterations (8.1) would have yielded convenient examples, a random selection of sequences of three parallel words has been made. Again the rhythmic pattern has been marked.

a) Adjectives

swimming, sloping, elusive (SM, 297)
nameless, moaning, melting (LA, 170)
depressing, embarrassing, and strange (GL, 101)
trusting, feeble and foolish (I, 109)

b) Nouns

pride, deliverance, bliss (DS, 193)
an artist, a poet, a sensitive soul (BS, 126)
my loves, my fancies and fears (P, 191)
what stars, what thought, what sadness (I, 22)

c) Adverbs

carefully, lovingly, hopelessly (SM, 75)
neatly, smartly, festively (I, 64)
nervously, angrily, absently (A, 208)

/ x x x / x x / x
festively, securely and gaily (RB, 3)

d) Verbs

/ x / x / x
shifted, shrank, diminished (LD, 290)
/ x / x / x
banged and thumped and yelled (LD, 62)
x / x x / x x / x
He traveled, he studied, he taught (A, 449)
/ x / x / x
jerking, crooning, moving (BS, 180)

1.2.2 Complex Ternary Parallelism

The examples parallel six and more words in three consecutive sequences.

a) Adjective & noun

\ x / \ x / \ x /
damp moss, rich earth, rotting leaves (SM, 43)
x x x x / x x / x
such a thoughtful friend, such a passionate father, such
a good pediatrician (L, 167)
x / x \ x / \ x / x x / x x / x x
fatidic-sign nightmares, thalamic calamities, menacing
riddles (A, 361)
x \ x x x / x x / x x / x x /
A rich widow, an adorable mistress, a wonderful wife
(KOK, 137)

b) Various combinations

\ x / \ x / \ x /
very sad, very sleek, very hopeless (KOK, 87)
x / x / x / x / x / x /
in brick and stone, concrete and marble, flesh and fun
(A, 349)
x / x x / x x / x x / x
to probe the perfection, to search for the cause, to
guess at the object (DS, 19)
x / x x \ x / x x / x x \ x
the shallowness of her culture, the bitterness of her
temper, the banality of her mind (SM, 113)
x / x x / x x / x / x / x
refusing the gambit, ignoring the gambol, scorning the
gambler (A, 200)

some promise had been broken, some design thwarted, some
 opportunity missed (BS, 232)
 trivial or tragic, viatic or static, fantastic or familiar
 (A, 359)
 Her artistic taste was nowhere, her technique haphazard,
 her general style atrocious (AP, 67)

1.2.3 Some Characteristics

Whereas in the case of binary parallelism the element of comparison and analogy is prominent, in the case of ternary parallelism other aspects seem to be more significant.

Nabokov often uses a series of parallel words to render various important and characteristic facets of a scene, a person, an emotion, or an object. These parallel series are in indication of his endeavor to express the nature and appearance of something as precisely and vividly as the context demands. In the case of adjectives, the coordinate series sometimes comprise as many as seven words (see Appendix 9.6). Between the elements of ternary sequences of parallel words, some relationships may be distinguished.

1) Most frequent are sequences in which the coordinate words express three characteristic aspects of something.

Examples:

shipwrecked, penniless, ailing (SM, 98)
 the closeness, the blindness and the stuffiness (I, 147)
 incoherently, gloomily, ashamedly (G, 99)
 the drab colors, the stirless treetops and the torpid lighting (I, 69)
 without meaning, without life, without knowledge (I, 157)

2) Also frequent are cases in which words denoting emotional states and reactions are coordinated in a tripartite series of specifying or modifying words.

Examples:

trusting, feeble and foolish (I, 109)
agony, horror, amazement (UT, 159)
mute omniscience, stolid coarseness, grim perseverance (AU, 89)
3) Often the elements are arranged in a series of graded expressions of intensity or specificity.

Examples:

shameful, odious, intolerable (LL, 62)
embarrassment, shame and dejection (I, 87)
to stop, choke, abolish (P, 36)
a queasy dread, a nervous repulsion, a sick hate (P, 20)
4) In some cases there is a movement from outer appearance to inner being, feeling, or response, from description to analysis.

Examples:

hot, damp, hopeless (L, 22)
thin, white, innocent (KOK, 183)
gray-haired, bent, sullen (LA, 173)
overlap, intergrade, interache (A, 584)
5) Sometimes the last element in the series introduces a new and surprising aspect, occasionally contrasting with the meaning of the preceding elements.

Examples:

benevolent, brilliant, disagreeable (BA, 172)
carefully, lovingly, hopelessly (SM, 75)
6) Frequently the choice of words and their combination seem to owe much to considerations of symmetry and phonological correspondence.

Examples:

coatless, tieless, hatless (A, 444)

black-skirted, white-bloused, brown-haired (P, 55)
strange fears, strange fantasies, strange force (PF, 45)

Further examples of ternary parallelism are listed in Appendices 9.4 (simple ternary parallelism) and 9.5 (complex ternary parallelism).

1.2.4 Ternary Correspondences

There are many cases in which the corresponding elements of a ternary sequence are parallel formally, but not in regard to their syntactical function. Most often the ternary correspondences involve a series of three adjective - noun combinations. The threefold structural echo gives the phrase or sentence an emphatic character.

Examples:

applies shared cosmetics with grubby fingers to an unwashed face (L, 206)

there rose in domed silence the pale temple of some local sect (L, 243)

the frightened face and white goatee of the harassed refugee (BS, 133)

a vast apartment in a gloomy pension in a lifeless lane (SM, 161)

the dull reverberations of distant trams under dull skies (SM, 204)

2. Rhythm

It is not only in the cases of syntactical parallelism that Nabokov's concern with rhythm can be found, but also in his prose in general. Independent from the conspicuous symmetry of parallel verbal structures, rhythm constitutes a subtle organizing force which unites phrases, sentences, and even whole passages in harmonious, sometimes almost metrically regular, patterns of coherence and meaning.

What Nabokov calls "healthy concentration on...a rhythmic phrase" (SO, 177) is, in fact, an important characteristic of his artistic prose betraying his constant, creative endeavor to bring separate words and meanings together not only with the help of syntactical arrangement and on the basis of logical, semantic coherence, but also through phonological correspondences and echoes and rhythmical harmony. Words come alive largely through the way in which they are combined with other words (which was visible already in the phenomenon of onomatopoeia). Rhythm is another means of combining words in aesthetic patterns, creating additional symmetries and harmonies and subtly organizing meaning. It weaves its own patterns of coherence, which inconspicuously but forcefully strengthen, modify, or contrast with other layers of meaning.

Good prose, Nabokov points out, possesses in common with poetry "certain rhythmic patterns" (SO, 44), which heighten the expressive power of language and help to bring out "the full flavor of meaning" (SO, 44). Rhythm is a means of arranging words in subtly suggestive and psychologically satisfying sequences of repetition and correspondence. Prose rhythm is also, as W. Wimsatt simply and succinctly writes, "a matter of coherence; it is putting the right ideas in the right place"⁸. Word choice and syntax are frequently determined by considerations of rhythmical suitability and effect. If properly placed in a rhythmic sequence, words may assume an additional intensification of sense, and whole phrases may acquire memorability and aesthetic beauty.

Rhythmic prose well used, writes R. Wellek, forces us into a fuller awareness of the text; it underscores; it ties together; it builds up gradations, suggests parallelism; it organizes speech; and organization is art.⁹

In Nabokov's prose, rhythm has just these effects: it foregrounds language, creates coherences and regularities, and employs organized language in the service of an intensifi-

cation of meaning. It produces additional harmonies and symmetries that contribute to the aesthetic beauty of verbal structures.

Van Veen in Ada characterizes his literary labors as "working on a succession of words until the rhythm is right" (A, 490), and this concern with rhythm is obviously shared by his maker.¹⁰ One part of the delight of reading Nabokov's works consists in detecting and following the rhythmic patterns and relishing "the music of precise phrasing" in his artistic, poetic prose.

In the following, some examples of Nabokov's rhythmic prose will be examined which illustrate the extent of his use of rhythm for creative purposes. Whereas rhythmic patterns underly most of his prose, the regularity and harmonious movement of rhythm is most conspicuous (apart from the cases of syntactical parallelism) in passages rendering lyrical scenes and emotional states. Here the skillful use of rhythm is most deliberate and results in patterns of almost metrical regularity. Syntax, sound, and rhythm combine to give prose the balance and measured movement of blank verse in which parallelism, onomatopoeia, and the harmonious recurrence and distribution of stressed and unstressed syllables interact to create complex, expressive textures of meaning.

Apart from the frequency of binary and ternary parallelism (with its regular rhythmic patterns of two or three stresses), there are numerous examples which exhibit Nabokov's fondness for binary and ternary rhythms without additional syntactical parallelism.

For the sake of convenience, some examples with double and triple alliteration have been selected (listed in Appendix 8.1) which show considerable rhythmic regularity. There

is always an alternation of one stressed syllable and one or two unstressed syllables.

1) Binary Rhythms

/ x x / x
 aimless amnesia
 / x x /
 fanciful fun
 / x x / x
 velvety vileness

 / x x / x
 dreamily droning
 / x x /
 painfully panned
 / x x /
 shabbily shod

 / x / x
 brims with brightness
 / x x / x
 buying a bedmate
 / x x /
 thrashed in the throes

 / x x /
 mating like m.d
 / x / x x
 humming happily

2) Ternary Rhythms

/ x x / x /
 fell in fantastic folds
 / x x x / x /
 melting in the morning mist
 / x x / x /
 smiling a sickly smile

 / x x / x /
 azure autumnal air
 / x x / x x /
 dreadfully distant days
 / x / x x /
 pious popular prints
 / x / x x / x
 rare resplendent responses

 x / x / x x / x
 The lustrous leaves of the lindens
 \ / x / x x /
 one felted foot on the floor

/ x x / x x x / x x
 patient politeness of petitioners
 / x x / x / x
 surfers and surgeons saved him
 x x / x x / x x
 with the tip of her tongue she taunted
 x x / x x / x x / x
 rather deaf and decidedly dotty
 / x x / x x /
 forced him in folly and fun
 / x x / x x / x
 ordered an orgy of orchids
 x / x x / x x / x
 the weaver of words and their witness
 / x / x x / x
 doomed to die in a duel

3) Various Rhythmic Phrases

/ x x / x x x / x /
 poorly attended by a puzzled nurse (RL, 9)
 / x x / x x / x x
 guffawed, applauded and almost fell off (G, 336)
 x x / x x / x x / x
 the madness and anguish of hopeless regret (LH, 200)
 / x x / x x / x x /
 Spring in Fialta is cloudy and dull (SF, 7)
 x x / x x / x x / x
 his worshipful glasses glinting at Martha (KQK, 123)
 x x / x x / x x / x
 where my southbound mouth had briefly paused (L, 41)
 \ x x / x x / x x /
 all that belonged to the loved one we lost (LH, 73)
 x / x x / x x / x x x / x x
 And even the bravest among us cannot meet the gaze of
 x x / x x /
 her mirror (LH, 73)
 x x / x x / x x / x x /
 and the tears, and the stars, and the warm rose-red
 silk (P, 134)
 x x / x x / x x / x x / x x / x
 No ambition, no honors, tainted the fanciful future
 (LH, 23)
 / x x / x x /
 fanning its velvety wings (RL, 130)

Here are a few examples of rhythm or meter used to underline the lyrical quality of a scene or perception, and to give harmonious expression to an emotion. Many of the examples are, in fact, short prose poems or lyrical vignettes.

Following a Nabokovian humor (cf. BS, 155-6; G, 256-7; SO, 269), some of the shorter prose passages are arranged in blank verse lines. In all examples rhythm effectively underlines the mood and movement of the description or emotion. The selections show a surprising, almost metrical, regularity and frequently involve alliteration and assonance. In most examples, the rhythm comes to a satisfactory rest at the end, which often contains one additional foot.

Examples:

x x / x x / x
 How serene were the mountains
 x / x x / x
 how tenderly painted
 x x / x / x x /
 on the western vault of the sky! (PF, 119)

x x / x x /
 and the sun through the leaves
 \ / x /
 found fiery strands
 x x / x /
 in her chestnut hair (NT, 48)

x / x / x
 a lark ascending
 x / x \ /
 the curds-and-whey sky
 x x / \ /
 of a dull spring day (SM, 40)

x \ x / x \ /
 she wore a flimsy black dress,
 x x / x x /
 unfamiliar to him,
 x x / x x / x x /
 and her necklace kept catching the light (M, 65)

x / x / x x / x
 A yellow butterfly settled
 / x x x / x /
 briefly on a clover head
 x / x / x x /
 then wheeled away in the wind (LH, 226)

x / x /
 a flight of doves
 / x x x / x /
 striating the tender sky (SM, 74)

x x / x / x
 that incessant crashing,
 / x \ /
 blinding March wind,
 x / x x / x /
 that murderous mountain draft (DS, 192)

x / x x x \ /
 and listened to his own voice
 \ x / x /
 stringing trivial sounds
 x x / x x x / x /
 in the silence of a shriveled world (BS, 93)

x / x x /
 The garden when viewed
 x x / x / x
 through these magic glasses
 x / x / x x /
 grew strangely still and aloof...
 x / x x / x
 the sand turned to cinders
 x / x \ /
 while inky trees swam
 x x / x x /
 in a tropical sky (SM, 106)

/ \ / x / x x / x x
 small black parrots gradually vanishing
 x \ / x /
 among mountain snows,
 x x / x / x / x
 or a mauve remoteness melting
 x x / x /
 beyond moving masts (SM, 34)

x / x x x / x x /
 dissolving in a feverish pink
 x / x / x / x
 that seemed to need so badly
 x / x x / x x /
 the balm of a butterfly kiss (E, 73)

It is not only in short phrases and sentences that we notice a strong rhythmic pattern, but also in longer passages. Although here, too, the regularity of the rhythm is considerable, the following examples will not be arranged in the form of poetic lines. The balance and measure of the passages quoted below gives them a harmonious beauty and emotional in-

tensity more commonly associated with poetry.

those glistening leaves in the garden, that almost noiseless sea, that languid, milky, silvery sea (M, 64)

the dense blue of early evening filtered through the crystal feathers of frost on the windowpane (CH, 153)

Selene Fritillaries floated with a kind of enchanting demureness on outstretched wings, flashing ever so rarely like the fins on a goldfish (C, 145)

the darkness paled enticingly as the moon, now clear and high, glided out from behind the black fleece of cloudlets, varnished the shrubs and let its light trill in the ponds (I, 172)

snow was melting and dripping outside, jewels glittered in the mud, iridescent pigeons cooed on the wet window ledge, the roofs of the houses beyond the yard shone with a diamond shimmer (ES, 69)

The vast sky, suffused with dull rose, grew darker. A tram screeched by, inundating the asphalt with the radiant tears of its lights. And short-skirted beauties walked by. (NT, 43)

Like a woman's wispy dress that has slipped off its hanger, the city shimmered and fell in fantastic folds, not held up by anything, a discarnate iridescence limply suspended in the azure autumnal air. (KQK, 23)

the naked sea, not seen but heard as a panting space separated from time, dully boomed, dully withdrew its platter of pebbles, and, with the crumbling sounds, indolent gusts of warm wind reached the unwall'd rooms, disturbing the volutes of shadow above the woman (A, 357)

x / x / x / x x / x / x / x / x / x /
 Beyond the city everything shimmered dimly, merged, and
 dissolved; but, above the invisible Gardens, in the rosy
 depths of the sky, stood a chain of translucent and fiery
 cloudlets, and there stretched a long violet bank with
 burning rents along its lower edge - and while Cincinnatus
 gazed yonder, yonder an oak-covered hill flashed with
 Venetian Green and slowly sank into shadow. (I, 152-3)

For further examples, see Appendix 9.7.

The following examples of rhythmic regularity are of a somewhat lighter texture; they have been arranged in "lines".

x x / x / x x / x x /
 and I switched to English literature,
 where so many frustrated poets
 end as pipe-smoking teachers in tweeds (L, 17)

x x / x x /
 little peasant garlien
 combing their hair
 in shallow water
 as far as the eye could reach (PF, 112)

x / x / x / x /
 that pearly language of hers
 purled and scintillated
 as innocent of sense
 as the alliterative sins
 of Racine's pious verse (SM, 113)

x / x / x / x /
 a fair-haired nymphet of twelve
 running in the wind,
 in the pollen and dust,
 a flower in flight,
 in the beautiful plain
 as described from the hills of Vaucluse (L, 21)

If, he thought,
 my heart could be heard,
 as Paduk's heart is,
 then its thunderous thumping
 would awaken the dead.
 But let the dead sleep. (BS, 195)

3. Verses

A further indication of the affinity of Nabokov's fictional prose with poetry is the occasional, hidden appearance of metrical, often rhymed, lines. Just as many passages can be said to attain a blank verse quality, the reverse can also be noted in the scattered occurrences of poetic lines (i.e. lines with meter and rhyme) which are incorporated in the narrative prose. The inconspicuousness with which the poetic lines blend with the prose suggests the similarity theoretically postulated by Nabokov (cf. SO, 44). In his essay "Inspiration" (SO, 311), Nabokov slyly quotes John Shade; a reader not familiar with Shade's (and Nabokov's) work may be misled into considering Shade a prose writer, since the quotation appears in prose form. It is remarkable how easily Shade's heroic couplets read like prose, just as much of Nabokov's prose reads remarkably like poetry. There can be little doubt that Nabokov's view that "the dividing line between prose and poetry in some of the greatest English or American novels is not easy to draw" (SO, 64) has some bearing on his own works.

In The Gift, Fyodor is shown pursuing his everyday activities, while the descriptions of his wanderings through Berlin and of his musings almost imperceptibly grade into poetry. The lines he mentally composes appear in prose form in the novel, and are not immediately recognized (see Appendix 9.8). The iambic pentameters with alternate rhymes (G, 87, 168, 169, 188-9) and the iambic tetrameters of the sonnet,

rhyiming ababccddeffegg (G, 378), are skillfully integrated into the narrative prose of The Gift, which in turn exhibits many passages with rhythmic patterns remindful of poetic language.

This mixing of prose and poetry underlines Nabokov's view of their similarity (cf. SO, 44). The inclusion of "a chance selection of iambic incidents" (BS, xvi) from Melville's Moby Dick in Bend Sinister, purportedly taken from "a famous American poem" (BS, 155-6), emphasizes the fluid limits between poetry and artistic prose.

The following examples of smaller, inconspicuous "poems" in Nabokov's prose are carefully concealed and consequently seem to have escaped the notice of past commentators. They are playful little pieces of facetious versatility; Humbert is especially fond of limerick-like rhythms and popular jingles, arranged here in verse form:

x x / x x x / x /
 the Lolita of the strident voice
 x x / x x /
 and the rich brown hair -
 x x / x x /
 of the bangs and the swirls
 x x / x x /
 at the sides and the curls
 x x /
 at the back,
 x x / x \ /
 and the sticky hot neck
 x x / x x / x / x /
 and the vulgar vocabulary (L, 67).¹¹

The jumpy anapaests are often used in connection with Lolita to describe humorously her appearance and temper:

there was a small brown cap on my favorite hairdo -
 x x / x x /
 the fringe in front
 x x / x x /
 and the swirl at the side
 x x / x x /
 and the natural curls
 x x /
 at the back - (L, 189)

[Humbert about Charlotte]
 x x /
 and the tight black cap,
 x x /
 and the plump wet neck (L, 88)

\ xx / x x /
 studying tour books and maps,
 and marking laps and stops
 with her lipstick (L, 250)

The following example comes closest to a limerick:

x x / x x /
 Oh, Lolita, you are my girl,
 as Vee was Poe's and Bea Dante's,
 and what little girl
 would not like to whirl
 in circular skirt and scanties? (L, 109) 12

Other examples of predominantly humorous rhythms and rhymes are also incorporated in the prose narration:

x x / x x /
 The Bearded Woman read our jingle
 and now she is no longer single (L, 160)

x x / x x /
 Missing Girl, age fourteen,
 wearing brown shoes when last seen (L, 224)

x x / x x /
 The woman Wytwył
 without losing her poise
 swallowed a pill
 of poison (BS, 225)

x x / x x /
 Must hurry, must hurry,
 cried old Mister Murry,
 as he thrust his arms through his pants (DS, 182)

Four examples of a more serious nature can be found in Ada and Look at the Harlequins!:

x x / x x /
 They reveled, and traveled,
 and they quarreled,
 and flew back to each other again (A, 12)

x x / x x /
 my lad, my pretty,
 my love, take pity (A, 23)

/ x x / x x / x
 back to the ardors and arbors!
 Eros qui prend son essor!
 Arts that our marblery harbors:
 Eros, the rose and the sore (A, 367)
 Or else I'd hear the pressed repeater
 hiss in a pocket of my brain
 and tell the time, the rime, the meter
 that who could dream I'd hear again? (LH, 246)

The last two examples not only rhyme (abab), but also have a regular meter; the first is composed of dactylic trimeters, the second of iambic tetrameters. Both make inconspicuous appearances in the narrators' prose.

The most skillfull and deceptive poem blended into the prose, although printed in italics and set off from the text, can be found in Pnin. The sentence that Roy Thayer mentally conveys to his detailed diary ("which he hoped posterity would someday...proclaim the greatest literary achievement of our time" [P, 157]) seems to be in prose and appears thus in the book:

We sat and drank, each with a separate past locked
 up in him, and fate's alarm clocks set at unrelated
 futures - when, at last, a wrist was cocked, and
 eyes of consorts met... (P, 163).

Arranged in iambic pentameters with an abab rhyme scheme, the sentence becomes a beautiful poetic observation which makes one regret that the diary is not quoted at greater length. The fragment effectively shows the close similarity between artistic prose and poetry, and is a fitting conclusion to the present chapter:

x / x / x / x / x / x /
 We sat and drank, each with a separate past
 \ / x / x / x / x / x /
 Locked up in him, and fate's alarm clocks set
 x / x / x / x / x /
 At unrelated futures - when, at last,
 x / x / x / x / x /
 A wrist was cocked, and eyes of consorts met.

X

Senses

to possess the reality of a fact
by forcing it into the sensuous
center [A, 251]

From his early childhood in Russia, in "a veritable Eden of visual and tactile sensations" (SM, 24), Nabokov has had a prodigious gift of acute sensory perception. His fictional works are characterized by an extraordinary awareness of the physical world in all its profusion. The exact, loving descriptions of sounds, smells, and visual details are essential to the particular flavor of the fictional experience and refute the frequently made allegations that Nabokov is a cold, intellectual writer. The abundance of sensory perceptions bears witness to the author's and his characters' susceptibility to the sensuous appearances of life and their importance for the growth of individual consciousness. Though Nabokov's fiction is predominantly concerned with problems of artistic creation and human consciousness, the nature and development of these themes is intimately connected with and embedded in the particular texture of the physical, sensory reality. Inner consciousness and its responses to the external stimuli of the phenomenal world are indissolubly linked; mind and body, intelligence and emotion constantly interact in man's perception of reality.

Speaking with Ada, one might say that Nabokov's writings present special events in the continuum of life in artisti-

cally detailed form in all their facets of individual perception. They render the special quality of life with the utmost "precision of senses and sense" (A, 71); this formula - the near-homonymous form of the two words emphasizes their essential unity - expresses a fundamental idea of Nabokov's art. Senses and sense interpenetrate in the interpretation of human existence, and only in their complementariness can life be adequately apprehended. Everything, says Ada, has to be heard, smelled and seen through the transparency of death and ardent beauty. And the most difficult: beauty itself as perceived through the there and then. (A, 71)

The rich life of the senses is always suffused with the knowledge of the temporality of existence; the individual's "infinity of sensation and thought" (SM, 297) and his capacity of "beauty assimilation" (L, 233) are limited by his "finite existence" (SM, 297).

Like many of his characters, Nabokov registers and absorbs "with particular keenness colors, smells and sounds" (GL, 183). Most experiences, emotions, and impressions survive only in the unique context of their sensual reality. The past, its particular "taste and tone" (L, 243), is retained by memory in the unique texture of the sensory reality in which it is embedded. Van is comforted by the thought that the past "has at least the taste, the tinge, the tang, of our individual being" (A, 560). Memory evokes the past intensely and accurately only to the extent to which it recalls its sensuous reality and the particular emotional circumstances retaining its essence. Nabokov draws attention to the lucidity with which he recalls "landscapes, gestures, intonations, a million sensuous details" (SO, 140). The act of remembering proceeds from vividly recalled sensory manifestations to their essential meaning; thus Pnin's vague memory develops from sensory recollection to its emotional core: "...and the sounds, and the smells, and the sadness --" (P, 114).

The wellspring of Nabokov's art is not "intellectual memory" (SO, 12), but "impassioned memory" (TE, 127); "impassioned commemoration" (SM, 171) preserves the emotional, sensuous quiddity of experience.

Quand vous vous rappelez une chose, vous ne vous rappelez jamais la chose même, mais toujours la relation, l'association de la chose avec quelque chose d'autre.¹

Association is largely determined by individual emotion, not intellect.

1. Synesthesia

Very often sensory perceptions appear in Nabokov's fiction in the form of synesthesia. Whereas Nabokov's chromesthesia (cf. VIII.4) may be seen along the lines of Rimbaud's sonnet "Voyelles", his synesthesia may be likened to Baudelaire's "Correspondances". In his sonnet, Baudelaire expresses not so much the synesthetic peculiarity of seeing letters, or rather phonemes, in terms of colors, but the general correspondence between separate sensory impressions. These secret correspondences between different sensations "chantent les transports de l'esprit et des sens" (a combination not unlike Nabokov's "sense - senses" formula). Smells, sounds, and colors respond to each other and complement one another in their separate sensory appeals. Synesthesia is, as A.G. Engstrom felicitously puts it, "the metaphor of the senses"². It is a subtle psychological phenomenon, causing certain sensory perceptions to be associated with those of another sense or senses. One sensation appeals simultaneously to another or others to produce a kind of compound-sensation in which the separate stimuli are emotionally combined. Synesthesia thus emphasizes the strong associative and subjective relationship between sensory perceptions, their interpenetration.

Nabokov's frequent expression of sensory perceptions in synesthetic terms stresses the emotional complexity of human perceptions and the suggestive correspondences between the separate senses. Several dominant kinds of synesthetic transfer can be distinguished in Nabokov's fiction.³

1) Sounds have visual qualities. There is something in a sound that suggests a visual counterpart, an impression of physical shape, outline, or color.

Examples:

Somewhere far away, peasants were chopping wood - every blow bounced resonantly skyward -... (CH, 156)

It was the clean, round-bottomed ring of a tumbler being replaced on a glass shelf (G, 158)

a burst of military music: it approached in orange waves (DF, 171)

The car vanished while the square echo of its slammed door was still suspended in mid-air like an empty picture frame of ebony (BS, 59).

2) Sounds have tactile qualities. Here the correspondence is very subjective, and there is no apparent connection between the origin or circumstances of the sound and its synesthetic perception. Particularly frequent are tactile adjectives to describe the sound of a voice.

Examples:

a dreamy, velvety voice (SM, 169)

a hard and glittering voice (CP, 101)

A gong bronzily boomed (A, 45)

a leathery creaking sound (CP, 105)

3) Smells have colors, textures, and emotional qualities.

Examples:

the heavy and fluffy scent of racemosa in bloom (M, 75)

a rough-edged melancholy smell [of mothballs] (DF, 192-3)

the brown smells of his dingy hotel (PF, 254)

wonderful naked odors spreading on the lawn (G, 337)

4) Tastes have colors. This kind of transfer is very rare in Nabokov's fiction.

Examples:

the rough brown taste of a cutlet (DS, 24)

the sweet, inky taste of the sticks of licorice (DF, 16)

5) In this group, two main kinds of synesthetic combinations can be found: visual perceptions taking on acoustic, tactile, or gustatory qualities and abstract concepts complemented by visual, tactile, or auditory epithets. As with most synesthetic perceptions, the expression of one sensation in terms of another is prompted by a sort of secondary association, by some related aspect. Thus the echo of a slammed door was felt to be square, because of the square shape of the door producing the sound; or the taste of a cutlet may seem to have a color resembling that of the meat. A similar transfer of associated impressions to the actual perception can be noticed in this group, too.

Examples:

a dark liquid glance (LD, 29)

my glancing fingertips (L, 61)

a chink of lacy light (DF, 41)

[a car's] tingling wake (BS, 96)

a strange brown stillness (RL, 82)

velvety oblivion (P, 82)

the exact color of chance (DS, 141)

the hollow hum of irksome human thoughts (KQK, 23)

6) Various synesthetic combinations.

Examples:

an audible dimple (BS, 194)

the damp fat feel [of a leaf] (A, 32)

a roaring redness (TT, 14-5)

[the color of a building] provoked an unpleasant taste
in the mouth (G, 16)

Synesthesia, as the previous examples show, is a means of perceiving and expressing the sensory manifestations of the world in their simultaneity and interchangeability. The senses are all actively engaged upon absorbing and responding to the manifold appearances of the phenomenal world.

For further examples of synesthesia, see Appendix 10.1.

2. Sound

Whereas the tactile and gustatory senses play a relatively subordinate part in Nabokov's works, the auditory, olfactory, and visual senses are of great importance.

Like their creator, many of Nabokov's characters are very sensitive to sound. Sometimes whole passages consist of a detailed description of various sounds reaching the ears of a protagonist. Thus, in The Gift, the first thirty-five lines of chapter three are devoted to the morning noises outside Fyodor's room (G, 158-9); in Lolita the various sounds in an American hotel are described (L, 131-2); and in Glory eighteen lines are taken up by Martin's auditory impressions of approaching sheep (GL, 44).

While music is generally felt to be unpleasant or obtrusive - and in this respect Humbert, Pnin, Kinbote, and Shade express Nabokov's own view (cf. SM, 35-6; SO, 28, 35) - Nabokov is perfectly able to describe the effect of music imaginatively and sympathetically (cf. BA and M). In the short story "Music", the protagonist's recollections are enhanced by the music of the piano and expressed largely in musical expressions and images. Some sound perceptions which occur frequently are those occurring in nature, such as the singing of birds, the rustling of wind-stirred foliage, or

the stridulation of crickets⁴. A particular favorite with Nabokov's characters is the noise of flushed toilets, especially in Lolita⁵. In addition to a special sensitivity to sounds produced by water (rivers, ocean waves, tires on wet streets, etc.), to tinkling bells, the susurrous sounds of car and bicycle tires, the humming and screeching of cars, and the tapping of typewriters, Nabokov is particularly fond of fine modulations of the human voice.

3. Smell

More important emotionally and persistent mnemonically for the characters are olfactory impressions. The sense of smell, perhaps more than any other sense, has a strong, mysterious power of suggestion. It is capable of arousing by a kind of physio-psychological process intense memories of places, people, and experiences. In one flash it may summon a whole complex of dormant feelings and associations connected with a similar smell in the past and restore the past experience to an unusual degree of emotional presence.

Already in his first novel, Mary, this close relation between a characteristic smell and particular mnemonic associations is stressed. Ganin hopes that a specific olfactory sensation will help him to evoke with "timeless intensity" an essential aspect of his past with Mary. But his search for the stimulating smell of Mary's special perfume and the particular olfactory emanation of the "autumnal park" is in vain. He has to realize, as the narrator explains, that

memory can restore to life everything except smells, although nothing revives the past so completely as a smell that was once associated with it. (M, 60)

Smells and their associations accompany the protagonist on his journey into the past (cf. M, 52, 60, 66, 67, 73) up to their culminating nostalgia in the evocation of the lovers' last meeting, forever fresh and unquenchable in Ganin's memory:

She got off at the first station and for a long time he stared from the carriage platform after her departing blue figure, and the further away she went the clearer it became to him that he could never forget her. She did not look round. Out of the dusk came the heavy and fluffy scent of racemosa in bloom.⁶ (M, 74-5)

Chance smells and exhalations are subtle catalysts of memory, helping many of Nabokov's characters "to remember more vividly" (M, 66) and more intensely the unique atmosphere and emotional quality of the past. There are many examples of smells intimately and unforgettably connected with the emotional essence of a past experience:

a chance whiff of coal or automobile exhaust...instantly brought back the essence of city, hotel, and drab morning (GL, 134)

a smell that refused at the last moment to yield a memory it had seemed to shout (G, 17)

[heliotropes] This is the flower whose odor evokes with timeless intensity the dusk, and the garden bench, and the house of painted wood in a distant northern land (PF, 98)

For further examples, see Appendix 10.2.

In some cases, a smell brings back the past with an intensity comparable to the gustatory epiphany of Marcel in Proust's A la recherche du temps perdu. Unimpaired by time, the past is restored to its forceful emotional presence; an olfactory sensation revives what was buried in some recess of memory, bringing back "everything at once" (M, 67).

Smell is not only an important agent of mnemonic reconstruction; it is also a significant factor of the characters' present, rich awareness of sensory reality. All of Nabokov's protagonists are highly susceptible to smells and show a fine sense of differentiation in their descriptions of various olfactory sensation. Pigeons smell like iris and rubber (RL, 70), English cigarettes like candied prunes or molasses (E, 55), young maidservants smell of "crushed daisies and sweat"

(L, 46), "sun-warmed grass" has a "spermy odor" (G, 346), and Ada has a "gazelle-grass odor" (A, 59). Smells can of course be described only by comparing them to other smells or identifying their special ingredients, sometimes referring to them in synesthetic terms, but nature offers also a variety of more or less familiar smells which are evoked time and again in Nabokov's prose⁷. Human emanations, especially disagreeable mixtures of perfume and sweat, are registered particularly frequently in Nabokov's fiction.⁸

The present is indelibly preserved in its unique flavor in the exact descriptions of smells. In all of Nabokov's fiction there are characters in the act of distilling from their present experiences the concentrate of a memorable past; they convey to memory a multiplicity of sensory details which keep evanescent impressions and past events, places, things, and persons from oblivion. The protagonists consciously experience the incessant transformation of the present into the past, their senses trying to retain as much as possible of its essence. Many of the olfactory sensations recorded in Nabokov's fiction are monuments to the sensory reality of long-gone things, such as the "tar-smelling charabanc (a tar preparation was used to keep the flies away from the horses) or the tea-smelling Opel convertible (benzine forty years ago smelled that way)" (SM, 130), the smells on sunny Sundays in the Grunewald, consisting of "dust, of sweat, of aquatic slime, of unclean underwear, or aired and dried poverty" (G, 348; cf. SM, 303-4), or Russian country summers characterized mainly by three smells, "lilac, new-mown hay, and dry leaves" (DF, 15); the narrator recalls old aunts "whose voluminous clothes smelled of rose oil and nut-ton" (SL, 134), and Victor's college dormitory is characterized by "the musty, dull reek of old varnished wood" (P, 94). Further examples are listed in Appendix 10.2.

4. Sight

As is to be expected, the visual sense is of primary importance in Nabokov's fiction. His works give overwhelming evidence of his sensitivity to and delight in the varied and fascinating appearances of reality as perceived by the eye. Both the author's imagination and his perception are supremely visual, endowing the fictional worlds with an abundance of lovingly detailed visual minutiae (see XI.2). Sight, "the prince of all our senses" (LD, 246), is constantly engaged upon exploring the manifold phenomena of the physical world, and imagination transforms the seemingly common spectacles into artistic miniatures of specific meaning. Curiosity, knowledge, and artistic sense combine to create fictional worlds in which the familiar appearances are given a new form and significance. Nabokov turns his readers into spectators, thus making an author's fondest dream, as Hermann sees it, come true.⁹

Nabokov's short stories and novels are filled with characters who notice with "experienced eyes" (CCL, 95) the infinite variety of enchanting and strange sights that surround them. Even the businessman Dreyer, a man not devoid of artistic inclinations and insights, possesses two characteristics which many of Nabokov's favorite characters have, curiosity and the gift of observation:

everything around, those sparkling puddles - why do bakers wear rubbers without socks, I don't know - but every day, every instant all this around me laughs, gleams, begs to be looked at, to be loved (KOK, 176-7).

Like Dreyer, many protagonists have "the ability to look with curiosity upon what [is] essentially boring" (KOK, 207) to those whose perceptions are blunted by routine and dullness. It is not only the unusual and striking which attracts the attention of Nabokov's observant characters, but also, and perhaps especially, "the wonders of everyday life, the simple

pleasure of existence" (KQK, 207). For the protagonists, the visual appearance and appeal of the phenomenal world almost invariably leads to the questioning of its purpose and deeper sense. It is significant that frequently the visual reality is described in human terms (personification), injecting a sense of mysterious animation into inanimate objects. So-called inanimate nature leads an unknown, separate life whose meaning, dimly felt by the characters, is difficult to divine (see below, 5.3).

4.1 Colors

One particular aspect of Nabokov's visual sense is the meticulous and subtly differentiating description of colors. The reader frequently finds himself at a loss to visualize exactly the fine nuances and delicate shades which Nabokov, "half-painter, half-naturalist"¹⁰, renders in his works.

Very rarely Nabokov uses unmodified color-adjectives like red or green, because they are too vague and general to fit his specific purposes. To take one color, we find a large number of blue shades, elaborately sub-categorized. Apart from mixtures with other colors (e.g. gray-blue or purplish-blue), there are many compounds which refer to very special tones of blue. Here is a list of blues from Nabokov's fiction:

Arctic-blue	grape-blue	peacock-blue
baby-blue	ice-blue	porcelain-blue
chalk-blue	ink-blue	sapphire-blue
china-blue	midnight-blue	sea-blue
cobalt-blue	mineral-blue	shade-blue
cornflower-blue	morpho-blue	silver-blue
dawn-blue	neon-blue	slate-blue
diamond-blue	night-blue	smoke-blue
dove-blue	ozone-blue	violet-blue

Beside special terms like "Persian blue", "Lebanese blue", "frosted aqua", or "ultramarine", there are a number of color combinations which have an emotional, suggestive appearance:

bloated blue	mild infantile shade of blue
Dream blue	sickly blue
dreamy blue	swooning blue
frank, frightened blue	voluptuous blue

Frequent are also noun-derived adjective compounds like "inky-blue", "milky-blue", or "steely-blue". In other cases, the color may be given a slightly synesthetic appeal, as in "glossy-blue" or "dusty-blue", or simply be modified in intensity of tone, as "pale-blue", "dark-blue", "bluish", "light transparent blue". "solid-blue", "limpid blue", "faded-blue", or "diluted blue ink" and "pale ink".

Nabokov insists on the reader's trying "to see things, to discriminate between visual shades as the author does"¹¹. There are many examples of the author's discriminating use of color adjectives and nouns which find the reader insufficiently equipped to meet the author's demand (see Appendix 10.3). For Nabokov it is always the specific and precise visualization, not the general notion, that is important; and this insistence on exactness is by no means restricted to colors:

When the intellect limits itself to the general notion, or primitive notion, of a certain color it deprives the senses of its shades... For me the shades, or rather colors, of, say, a fox, a ruby, a carrot, a pink rose, a dark cherry, a flushed cheek, are as different as blue is from green or the royal purple of blood (Fr. "pourpre") from the English sense of violet blue.¹²

When Nabokov further refines his personal visualization of colors by making a distinction between his "artistic and scientific vision"¹³, it becomes impossible to determine the exact shade of color he has in mind when using certain colors.

Even shadows and reflections of things are represented as having specific, differing colors - a fact that the Im-

pressionist painters were fully aware of. Asked by Rita why he spoke of the "blue hotel" when it really was white (L, 265), Humbert does not reply; but Nabokov supplies the answer twenty years later:

a white surface, the chalk of that hotel, does look blue in a wash of light and shade on a vivid fall day, amid red foliage. H.H. is merely paying a tribute to French impressionist painters.¹⁴

In Nabokov's fiction we find the same impressionistic interest in the variegated tones of shadows; there are blue shades (SF, 14; G, 75; P, 145), violet shades (PE, 232; L, 15; A, 171), pale-blue, velvet shadows (AA, 104), "a blue corner of shadow" (G, 75), peacocked shades (L, 239), olive-green and grayish blue shadows (P, 73), and dark-green shadows (A, 191). Victor Wind, in Pnin, is not the only character able to distinguish "the colors of shadows, the difference in tint between the shadow of an orange and that of a plum or an avocado pear" (P, 90).

With his rich, finely nuanced palette Nabokov has composed numerous unforgettable pictures of sunsets, moving clouds, landscapes, seascapes, people, and places which show a wide range of techniques and moods, from impressionistic nature scenes and portraits, romantic landscapes and atmospheres, delicate vignettes to realistic drawings and still lifes. Common to all is the richness of color, the exactness of detail, and the delicacy of mood.

4.2 Painting

Nabokov is a painter in words. His interest in and knowledge of painting can be gathered not only from the numerous references to painters (real and fictitious) and their works and techniques in his fiction, but also from his own use of certain literary methods borrowed from the visual arts.

Having in his youth been instructed in drawing and painting, Nabokov mentions in his autobiography some telling de-

tails from his early lessons. He recalls his drawing master illustrating for him "the marble laws of perspective" and the miracle of creating something out of nothing (SM, 91); later another teacher makes him "depict from memory, in the greatest possible detail, objects [he] had certainly seen thousands of times without visualizing them properly" (SM, 92) and instructs him

to find the geometrical coordinations between the slender twigs of a leafless boulevard tree, a system of visual give-and-takes, requiring a precision of linear expression, which I...applied gratefully ...to certain camera-lucida needs of literary composition (SM, 92).

These remembered details from his drawing lessons seem to correspond, as the last example explicitly points out, with certain literary techniques. In Nabokov's works authorial patterning and narrational perspective are marble laws constructed of various lines converging at and issuing from one point, Nabokov himself; literary art creates something out of nothing, composes with written signs "new worlds with live people" (PF, 289); and the exercise of exact observation and memory is at evidence in all his prose in the innumerable, precisely rendered details of consciously visualized reality.

The hope that Nabokov would eventually become a painter (SO, 17)¹⁵ gave way to his realization that his calling was elsewhere (SO, 17). But certain predilections for and affinities with the visual art have remained and can be detected again and again in his works.¹⁶ Nabokov's knowledge of painting techniques, of colors and fine shades of visual differentiation, and of compositional aspects (e.g. balance, distribution, correspondence, frame) are noticeable in his fiction and help to evaluate the "vivid pictorial sense" (VS, 220) of his art.

Some correspondences between the visual and the verbal arts are particularly enlightening in Nabokov's case. Not infrequently, for example, Nabokov employs concepts and terms from

painting when speaking about literary art, as when he writes that the good memoirist must find, in order to recreate and recombine the past lucidly and truthfully, "the right spot on his canvas for placing the right patch of remembered color" (SO, 186) or when he likens the process of transferring parts of a new work's details and structure from his mind to paper to the painter's activity of placing various spots of color on different places on the canvas (SO, 32). Often portraits and scenes appear in Nabokov's fiction as unfinished pictures, and a great number of images are taken from painting (see Appendix 10.4).

Of course, in Nabokov's view of the similarities between the two art forms, some specific ideas are stressed which are particularly congenial to Nabokov's literary art:

La volupté esthétique, dont j'ai parlé dans Lolita, j'aurais pu la trouver ailleurs. Je me vois par exemple peintre. Je me vois très clairement inventant des paysages, combinant des mirages, des miroirs.¹⁷

The imaginative, inventive, and unusual approach with the aesthetic element as primary objective is Nabokov's conception of both the visual and the verbal art. This concept is very unlike the Horatian ut pictura poesis postulate. What interests Nabokov in painting and in literature is the delight found in reshaping and recreating the world in accordance with certain specific, artistic principles, in recombining the elements of average reality for the creation of a new, fictive one. There is very little mimetic in Nabokov's conception of either painting or writing.

Nabokov's prose has sometimes been called "impressionistic"¹⁸, an epithet that does not seem altogether unjustified; the word's primary association with the impressionist painters of the second half of the 19th Century has some bearing on the subject of Nabokov's art.¹⁹ The French Impressionists were intent on capturing an object or scene in its characteristic, subjective appeal to the sensory perception, un-

adulterated by their intellectual knowledge of the subject. They were concerned with the individual, imaginative approach to a scene and its representation as a conglomerate of colors, light reflections, and atmospheric vacillations. Using mainly unmixed primary colors and small dabs or strokes of the brush, they created their impressions, their emotional response to a visual experience, out of a multiplicity of minute color spots. What fascinated the Impressionists was the exact tone and effect of a scene as revealed in a momentary, fleeting accidentalness of perspective, appearance, and frame. The various light effects, blurred outlines, and colored shades of their paintings are the result of careful observation of details and their imaginative recreation in subjective patterns of color combinations and iridescent reflections.

Nabokov's literary technique resembles in some respects the impressionist painter's approach to his subject. He admits that "some of [his] best concerns are microscopic patches of color" (SO, 182), and many of his descriptions of persons, scenes, and experiences are fundamentally impressionistic. Nabokov's verbal art is supremely visual; repeatedly he has stressed the fact that he thinks "not in words but in images, in swimming colors, in shaded shapes"²⁰. Webster's definition of the literary term impressionism may be applied to much of Nabokov's prose:

depiction of a scene, emotion, or character by the use of detail that is sometimes brief and essential but often of great intricacy and elaborateness and that is intended to achieve a vividness, colorfulness, or effectiveness more by evoking subjective and sensory impressions (as of mood and atmosphere) than by recreating or representing an objective reality.

Nabokov, too, creates a character, a scene, an emotion "with a few deft dabs of his facile fancy" (KOK, 227), showing them in a characteristic, subjectively perceived vividness which results from a careful attention to the specific, revealing detail and the emotional impression of the subject. The words

are carefully chosen and blended colors which render the momentary essence of a subject and depict its significant outlines.

Another indication of Nabokov's knowledge of painting can be found in the numerous references to painters and their works.²¹ Although a number of modern painters are held in low esteem, most of the names are used to draw attention to some specific quality of the painters' art or to particular techniques and effects of visual art. Thus Nabokov refers to "the pictorial values of depth and remoteness produced by a paintbrush on a flat surface" (BS, 83), to "early Florentine perspective" (KOK, 122), "melting undulations" (G, 371), "the oils of twilight" (I, 11), "creams and crystals in a Flemish artist's detail" (LH, 164), "melting outlines" (LD, 20), "limpid and tranquil...backgrounds of the early Italians" (LD, 45), "Claude Lorrain clouds" (L, 154), a "stern El Greco horizon" (L, 154), "caravagesque light" (A, 141), and a "mellowly illumined Perugino" (SM, 190). In addition, many words from the vocabulary of painting can be found in Nabokov's fiction (see Appendix 3.4).

Even more significant than the passing references to painters, their techniques, and special painting effects is the large number of fictional painters in Nabokov's writings. There is Troshcheikin, the hero of The Event²²; Axel Rex, the "cosmopolitan artist", and Sonia Hirsch, the cubist, in Laughter in the Dark (LD, 184; 125, 130); Lorentz, a "Geschichtsmaler", and Romanov in The Gift (G, 70-71); Leroy in "The Visit to the Museum"; Roy Carswell in The Real Life of Sebastian Knight; the illustrator Sineusov in "Ultima Thule" (UT, 164); the two amateur painters Jean Farlow and Gaston Godin in Lolita (L, 84, 183); Victor Wind, Komarov, Lake, and Lang in Pnin (the latter also in SM and PF)²³; Cynthia Vane in "The Vane Sisters"; Aunt Maud and Eyestein in Pale Fire (PF, 113, 130); Tresham, Gimgent, Wintergreen, Herb, de Rast, and Randon in Ada; and Surov in Look at the Harlequins! (LH, 50, 169).

Nabokov's literary art has a certain affinity with the visual art of three of his painter figures. The most conspicuous is the painter Romanov in The Gift, whose "bold and original gift" has developed into a "renovated, interesting and somewhat cold narrative art" (G, 70)²⁴. One of the examples of Romanov's "strange, beautiful, yet venomous art" (G, 70)²⁵ is a picture entitled "Autumn", which shows a broken tailor's dummy in a ditch, a scene which Nabokov himself describes in his autobiography (SM, 303) and in a critical article²⁶; another picture of Romanov is significantly entitled "Coincidence" and depicts a typically Nabokovian view of coincidence (G, 70). There is also something of Nabokov's art in the pictures of Cynthia Vane, whose "honest and poetical pictures" and "wonderfully detailed images of metallic things" (VS, 226) are mentioned in the short story. And, finally, there is the painter Lake in Pnin. Apart from a number of dislikes which Lake shares with his creator ("indifference to 'schools' and 'trends', his detestation of quacks" [P, 96]), he has a "profound knowledge of innumerable techniques", has his own theory of the solar spectrum as a spiral (P, 96), and propounds an artistic technique and vision which he calls "the necessary 'naturalization' of man-made things" (P, 97), depicting objects in interpenetration with their surroundings.

There are also several major and minor characters in Nabokov's fiction who are keenly interested in painting and drawing, sometimes even painting or drawing themselves. Among these protagonists are Luzhin (DF, 206-8), grandmother Edelweiss (GL, 5), Albinus (LD), Pyodor (G, 39-40, 51), Zina (G, 193), Sebastian (RL, 15), Olga Krug (BS, 3), Demon and Ada (A, 76, 99-100, 401-2), Hugh (TT, 28), and Nabokov himself (SM, 90-93, 101, 133).

Nabokov's literary palette is very rich and varied, now yielding the ethereal lightness and impressionistic oscillations of colors and reflections, now the rich, mellow tones

of heavy, dark backgrounds. Bright, colorful evocations of landscapes and people contrast with the gloomy chiaroscuro of interiors and moods, shining, bright reflections and iridescent light refractions with the misty gentleness of emotional sfumato.

Nabokov's fiction contains many meticulously described, visually detailed prose pictures, ranging from heavy oils to gentle pastels and limpid vignettes. The reader becomes a visitor to a picture gallery, seeing the fictional world in an incessant series of vividly painted and poetically composed pictures. From the careful selection of frame and perspective, to the division of the planes, the distribution of the colors, and the sketching of outlines, Nabokov's descriptions are picturesque in the original sense of the word. Three representative examples will have to suffice to illustrate the nature and poetic beauty of Nabokov's vision as contained in a large number of passages of his fictional prose:

On the second day Istanbul loomed darkly in the orange-colored evening and slowly dissolved in the night which overtook the ship. At dawn Ganin climbed up onto the bridge: the vague, dark blue outline of the Scutari shore was gradually becoming visible. The moon's reflection narrowed and paled. In the east the blue-mauve of the sky modulated to a golden red, and Istanbul, shining faintly, began to float out of the mist. A silky band of ripples glittered along the shore; a black rowboat and a black fez sailed noiselessly past. Now the east was turning white... (M, 101)

He glued his back to the rock and contemplated the hazy landscape. Far below, where twilight had already settled, he could barely discern, through wisps of mist, the ornate hump of the bridge. While yonder, on the other side, the blurred blue city, its windows like embers, was either still borrowing the sunset's blaze or else perhaps had lit up at its own expense; he could make out the gradual threading of the bright beads of street lights as they were being lit along Steep Avenue - and there was an exceptionally distinct, delicate arch at its upper end. Beyond the city everything shimmered dimly, merged, and dissolved; but, above

the invisible Gardens, in the rosy depths of the sky, stood a chain of translucent and fiery cloudlets, and there stretched a long violet bank with burning rents along its lower edge - and while Cincinnatus gazed, yonder, yonder an oak-covered hill flashed with Venetian Green and slowly sank into shadow. (I, 152-3)

At that instant the sun seemed to lay bare her face, flowing over her smooth cheeks and lending an artificial warmth to her eyes with their large elastic-looking pupils amid the dove-gray iris and adorable dark lids slightly creased like violets, radiantly lashed and rarely blinking as if she were constantly afraid of losing sight of an essential goal. She wore almost no make-up - only in the minute transverse fissures of her full lips there seemed to be drying traces of orange-red paint. (KQK, 10)

For further examples, see Appendix 10.5.

The narrator of Don Juan, desperately trying to describe Gulbeyaz, exclaims:

Would that I were a painter! to be grouping
All that a poet drags into detail!
Oh that my words were colours! but their tints
May serve perhaps as outlines or slight hints.²⁷

Nabokov attempts in his prose to find ways to combine the immediate impact of a visual perception with the progressively evolving presentation of verbal expression; he composes his prose pictures of carefully grouped details and coordinated colors, rendering with a few impressionistic brush strokes the suggestive essence and characteristic appearance and tone of a subject. His descriptions are indicative of his highly developed, artistic, painterly vision and his supremely visual memory and imagination. As one critic remarks, not without too much exaggeration, Nabokov's "is the most highly trained eye in modern literature"²⁸.

5. Excursus: Emotion

Nabokov's alleged "lack of affection for human beings"²⁹ has frequently been stressed by critics.³⁰ (It has been asserted that his fictional characters are lifeless puppets in a

cruel play which the author has staged with pitiless enjoyment. His contempt, it is said, is directed not only against his figures, but also against the reader. The implication is that Nabokov is an unlovable person and his fiction cold artifice. Admittedly, most of the comments of this kind occur in the context of reviews of individual works and may there have some validity. But to generalize and extend the quality of the fictional reality to the author's character is hardly justifiable.

It is true that we find in Nabokov's writings only a handful of characters with whom we can identify and that virtue is rarely rewarded. But the usefulness of these concepts in literary criticism is debatable, and Nabokov clearly rejects them. He is not interested in ideas, morals, or social problems, nor are his characters carriers of his own convictions or reflections of his own experiences. (As an artist he creates imaginary people and imaginary worlds whose stability, truth, and appeal is solely determined by aesthetic considerations.) Nabokov is firmly opposed to "the old-fashioned, naive, and musty method of human-interest criticism" (SO, 263), which views fictional characters as if they were "real" people. The author's feelings about his creation are carefully kept outside the limits of the fictional work.

Looking over Nabokov's fictional oeuvre, it can hardly be said to be especially cold and devoid of human feelings. Nabokov has given his characters an abundance of emotions, a rich capacity to love and pity, an overwhelming ability to register life's sensory phenomena, and a fierce indignation toward cruelty and vulgarity. His heroes are highly susceptible to the beauty of existence and suffer intensely from its disheartening manifestations.

The themes of Nabokov's works, too, are indicative of the emotional core of his art, no matter how detached and intellectual it may appear. Love and loss, passion and pain,

aspiration and despair, beauty and death are the intimate fibers of Nabokov's "plexed artistry" (PF, 63). The fact that so many of his protagonists are doomed and defeated does not make their lives senseless, nor is it an indication of the author's callousness or cynicism. Their real achievement is to be found in the glorious strength of their individual selves, in the purity of their emotions, the uncompromising truth of their own values, and in their valiant struggle with the powers of fate, circumstance, and mortality. They may not be victorious in the world they inhabit, but the failure to attain worldly happiness is redeemed by the delicate structure of their personality which often is the cause of their destruction: their solipsism, their obsession, or their artistic individuality. Often one dominant, all-exclusive passion is responsible both for the extreme happiness and the extreme despair they experience in the pursuit of fulfillment. As Dreyer, the frustrated Berlin businessman and failed artist, remarks, meaningfully nodding in Nabokov's direction: "I think to have a passion for something is the greatest happiness on earth" (KOK, 233). This passion may take on various forms; it may be butterflies, beauty, love, the past, art, or many others, but it always deeply involves the emotions.

What interests Nabokov in the lives of his characters is the "intimate structure" (LA, 162) of their souls, the particular quality and nature of individual consciousness and emotion involved in the quest for fulfillment. The tears Nabokov's protagonists shed, whether of joy or sadness - and there is no attempt to hide them³¹ - are outward indications of their capacity to feel intensely both happiness and despair.

Nabokov's view of the artist's role precludes any apparent emotional engagement of the author in the fictional events or personal manifestation of sympathy for his creatures³². This does not mean that he is incapable of feeling, as has

been asserted. He is rather, like Flaubert, Chekhov (whom he admires), or Thomas Mann (whom he dislikes), the meticulous, detached observer and impartial mediator. In a letter Flaubert expresses the following view, which may equally serve to characterize Nabokov's:

[Madame Bovary] est une histoire totalement inventée; je n'y ai rien mis ni de mes sentiments ni de mon existence. L'illusion (s'il y en a une) vient au contraire de l'impersonnalité de l'œuvre. C'est un de mes principes, qu'il ne faut pas s'écrire. L'artiste doit être dans son œuvre comme Dieu dans la création, invisible et tout-puissant; qu'on le sente partout, mais qu'on ne le voie pas. Et puis, l'Art doit s'élever au-dessus des affections personnelles et des susceptibilités nerveuses! Il est temps de lui donner, par une méthode impitoyable, la précision des sciences physiques!³³

The author does not evaluate or judge, he merely describes; he stays aloof, no matter how deeply he may be moved³⁴. Chekhov repeatedly stresses the fact that the good writer must be unemotional and objective³⁵. Thomas Mann's view of the artist's role can be gathered from a passage from Tonio Kröger:

Jeder echte und aufrichtige Künstler lächelt über die Naivität dieses Pfuscherirrtums [zu glauben, der Schaffende dürfe empfinden], - melancholisch vielleicht, aber er lächelt. Denn das, was man sagt, darf ja niemals die Hauptsache sein, sondern nur das an und für sich gleichgültige Material, aus dem das ästhetische Gebilde in spielender und gelassener Überlegenheit zusammenzusetzen ist.. Liegt Ihnen zu viel an dem, was Sie zu sagen haben, schlägt Ihr Herz zu warm dafür, so können Sie eines vollständigen Fiaskos sicher sein. Sie werden pathetisch, Sie werden sentimental, etwas Schwerfälliges, Tüppisch-Ernstes, Unbeherrschtes, Unironisches Ungewürztes, Langweiliges, Banales entsteht unter Ihren Händen... Das Gefühl, das warme, herzliche Gefühl ist immer banal und unbrauchbar, und künstlerisch sind bloß die Gereiztheiten und kalten Ekstasen unseres verdorbenen, unseres artistischen Nervensystems. Es ist nötig, daß man irgend etwas Außermenschliches und Unmenschliches sei, daß man zum Menschlichen in einem seltsam fernen und unbeteiligten Verhältnis stehe, um imstande und überhaupt versucht zu sein, es zu spielen, damit zu spielen,

es wirksam und geschmackvoll darzustellen. Die Begabung für Stil, Form und Ausdruck setzt bereits die kühle und wandlerische Verhältnis zum Menschlichen, ja, eine gewisse menschliche Verarmung und Verödung voraus. Denn das gesunde und starke Gefühl, dabei bleibt es, hat keinen Geschmack. Es ist aus mit dem Künstler, sobald er Mensch wird und zu empfinden beginnt.³⁶

This longer passage shows that Mann's conception of the artist's role has a number of important affinities with that of Nabokov, no matter how different the results may be. For both writers, irony is an essential technique of artistic creation (see XII). Art demands from the author emotional detachment and aesthetic distance.

The worlds Nabokov creates are frequently hostile to the aspirations of the individual. Fate, circumstances, and human cruelty crush hopes of happiness and self-realization. Life always presents itself in the irreconcilable dualities of beauty and ugliness, enchantment and torment, vision and reality. In many of Nabokov's works the forces of evil and brutality conquer; such are the worlds of AA, DF, LD, LE, CCL, or BS. The dates of composition of these works (all of them were written between 1931 and 1947) indicate the influence of Nabokov's personal experiences during the years between the two wars and immediately following the Second World War. In an interview, he suggests that the cruelty of some of his writings is not so much a matter of lacking compassion, but of a particular vision of the world³⁷, and the reality as he saw it then was indeed characterized by cruelty and brutality. But does this mean that the author, too, is cruel? Many of his protagonists, Nabokov admits, are "pretty beastly" (SO, 19) - Axel Rex (LD), Konstantin (DF), Hermann (DS), M'sieur Pierre (I), Paduk (BS), Humbert (L), and Van (A) are points in fact. But what of characters like Ganin (M), Ivanov (P), Martin Edelweiss (GL), Innokentiy (C), Cincinnatus (I), Vasilii Ivanovich (CCL), Fyodor (G), Lik (LI), Krug (BS), or Pnin (P)? In addition, there are numerous minor characters

whose humanity and endearing personalities refute the charge of callousness and lifelessness levelled at the author and his creatures.

Nabokov's fiction exalts the delicacy and intensity of human emotions and the power and pride of consciousness. Some day, Nabokov imagines, a "reappraiser" of his work will show that he is not an artist of doom and frustration, but one who assigns the "sovereign power to tenderness, talent, and pride" (SO, 193). No such attempt is made here, for only a thorough and detailed study of the themes, characters, and fictional worlds of the individual works will reveal to what extent this view may be substantiated. Even in the cases of Nabokov's less amiable protagonists like Kinbote, Humbert, or Van, their less appealing qualities are partly redeemed by occasional glimpses of real tenderness and affection and by their artistic creations, in which a past of self-inflicted suffering and heartfelt despair is raised to the level of aesthetic beauty.

It is interesting to note that Nabokov's emotional side is strikingly apparent in his poems, largely present in his short stories, and ironically subdued through narrative technique in his novels. There are few short stories which can compare in emotional impact and subtle pathos with Nabokov's "Christmas" (1925), the moving psychogram of a father's grief for his dead son.

A short look at the narrative form of Nabokov's fictions reveals a surprising symmetry in numbers in the relation of first-person narration to omniscient narration. His work up to date consists of 19 short stories told in the first person and 19 presented by an omniscient narrator; in the novels the relationship is equally balanced, namely 6 : 6. Five novels and ten short stories are told in the third person by narrators who are recognizable persons inside or outside the works, who indicate their presence by occasional comments and

remarks in the first person. Here is not the place to investigate the subtle narrational techniques at work in this "intermediate" group. Most interesting are the two extremes, first-person and omniscient narration.

There is a noticeable change in Nabokov's narrational technique. While before 1935 seven short stories and two novels were told by first-person narrators and fifteen short stories and five novels by omniscient narrators, the ratio changes after 1935 to twelve short stories and four novels (first-person narration) as compared to three short stories and one novel (omniscient narration). If nothing else, this change signals a shift from objective, detached to subjective, involved point of view.

The works without a personal narrator were all written in the first ten years (roughly 1925-35) of Nabokov's literary career. Since then Nabokov has almost entirely concentrated on first-person narration and third-person narration (written by a personal narrator who may be largely outside the fictional world, as in Bend Sinister, or who may be the main protagonist in the events, as Van in Ada or Fyodor in The Gift). The implication of first-person narration is that of the narrator's close personal involvement in the events. The narrator gives meaning to his own past experiences from the perspective of the present position of creating or recreating artist. The emotional link with the events is still forceful, no matter how the artist may gain the upper hand over the man. The tension between the two positions, that of the writer recreating the special character of his past and that of the re-experiencing person whose emotional involvement is unabated, produces a number of interesting effects. Detached narration and personal emotion interact in various ways. The impression of authenticity and directness is largely produced by the "human" voice of the first-person narrator, his living presence both as hero and as artist.

This does not mean that emotion is absent in the works written by an omniscient narrator. It is a matter of angle and degree, not of fundamental difference. The tension between emotional involvement and artistic detachment, between deeply felt personal response to the events and necessary aesthetic distance, is a notable feature of most of Nabokov's fictional prose. Depending on the character of the narrator and his attitude toward the experiences, his presentation may range from intense emotional involvement, to facetious playfulness and cold cynicism.

Nabokov has always shown great interest in his characters' emotional lives. He is a psychological writer, in the best sense of the word. The "human humidity" he diagnoses in his first novel is a quality pervading in varying degrees all his works. To interpret his writings only in terms of general ideas or themes and artistic patterns does injustice to the rich emotional texture in which they are embedded and from which they emerge. In his foreword to Bend Sinister, Nabokov consequently warns the reader that the novel "is not really about life and death in a grotesque police state" (BS, xiii), but actually about "the beating of Krug's loving heart, the torture an intense tenderness is subjected to" (BS, xiv).

What Nabokov has said in regard to poetry and the way it should be approached may equally be applied to his own prose: it should affect the feelings as well as the intellect³⁸. Both heart and mind must react to the fictional experience; "brain and spine" (SO, 41) cooperate in the reading of an artist's book. It is not only poetry which is made "out of the live cells of some compelling emotion" (SM, 266), but prose, too, often has the same wellspring: "Isn't writing sensual? Isn't it about feeling? The spirit and the body are one".³⁹ Good reading demands from the reader a detached, analytic stance as well as the ability to immerse in the sensual reality of the fictional world. As Nabokov points out,

"the tingle in the spine really tells you what the author felt and wished you to feel" (SO, 41).

In the following, two aspects of emotional writing (in their verbal manifestations) will be briefly presented. The first group of features comprises certain combinations of adjective - noun, adverb - adjective, and adverb - verb, which express the narrator's personal attitude. The second group conveys a more universal aspect of emotional empathy, which draws objects and natural phenomena into a living correspondence with the perceiver's feelings.

Everything a character perceives is somehow suffused with his particular awareness, feeling, or attitude. He injects, as it were, his subjective view into things and makes reality part of his intellectual and emotional possession. Every description inevitably contains an ingredient of individual perception and evaluation, is the result of personal response. A look at some adjective - noun combinations will concretize the observation.

When Nabokov describes in his autobiography people in trains who "fold their silly arms, and immediately, with an offensive familiarity of demeanor, start snoring" (SM, 108), he is not simply observing a scene, but also expressing his own individual reaction to it. The two adjectives contain the strong resentment he feels against passengers who have no difficulty going to sleep on trains, while he, the insomniac, is incapable of doing so. Although their attitude may be perfectly natural and harmless, from the narrator's point of view it is felt to be foolish and offensive. In many of the following examples the same kind of subjective, emotional response can be detected, which transforms ordinary appearances, objects, shapes, or sounds in personal impressions.

Roughly three kinds of emotional adjective - noun combinations may be distinguished. The limits between them are

fluid, and in many cases it is difficult to determine whether a combination is a form of personification, a transferred epithet, or a synesthetic metaphor. All three groups have in common that they interpret phenomenal reality and abstract concepts in terms of individual human responses. Inanimate nature, objects, and ideas are felt to have and express human qualities and are imaginatively viewed by the characters as living forces and actively participating agents of a mysterious universe. The fictional worlds are "peopled" by both "observed and observant things" (VS, 220), which possess secret qualities of feeling, motivation, and expression. Everything is magically animated and endowed with sensory characteristics.

1) In the first group of adjective - noun combinations, the adjective expresses a character's subjective, emotional interpretation of a perception. This humanizing view of an inanimate object may be suggested by an external factor of appearance (associating a human correlative), or it may be an individual projection of the perceiver's feelings on the object.

a) Some external characteristic (of appearance, shape, color, sound, or movement) suggests an emotional quality in the object. Thus a gutter pipe is felt to be "prolix" because of the particular auditory association of the water's noise with human voices; similarly a wall is described as "shocked" not only because somebody dashes a fountain-pen at it (and the perceiver imagines the wall to show a human reaction), but also because its white color associates a white, frightened or shocked face (cf. "the frightened white screen"); the adjectives "arthritic" and "gouty", applied to the pedal of a sewing machine and a timepiece, are suggested by the fact that both move slowly or with difficulty (like persons afflicted by arthritis or the gout).

Examples:

whispering streets (DS, 170)
pouting puddles (LS, 136)
a myopic photograph (SR, 189)
the wounded music (SM, 75)

b) The humanizing perception is not caused by a direct, concrete element of correspondence between inanimate thing and a human quality (as in the previous case), but by a character's individual projection of a personal mental or emotional state on the thing perceived. A suitcase is thus felt by a person to be "reluctant", a table "happy", light "dubious" or "fault-finding", the night "pitiless" or "merciful".

Examples:

happy highways (RL, 25) [cf. "doubtful roads"(P, 112)]
an intolerant suburban lane (CP, 104)
an evil mantelpiece (RL, 9)
his stupid back (KOK, 126)

For further examples, see Appendix 10.6.1.

2) In the second group of adjective - noun combinations, the adjective expresses not so much a character's subjective interpretation of a perception as a quality which logically refers not to the noun it modifies; the adjective is transferred from its "proper" grammatical position (modifying the subject of the sentence) to another (usually the object of the sentence). Sometimes the adjective should logically be a corresponding adverb modifying the verb of the sentence. The rhetorical term for the figure is hypallage adiectivi, which signifies that the natural relations between two components of an idea are exchanged so that the adjective qualifying the subject (usually a person) comes to qualify the object of a sentence (usually a thing or activity). The hypallage is a figure of contiguity effecting a

metonymic transference of a quality from possessor to thing possessed and various other transferences. More commonly, the figure is known as "transferred epithet". By shifting aspects of a person's emotional nature to something with which he is connected, this thing appears organically related to the person, a natural extension of his feelings. The objects themselves possess human characteristics and are involved with the emotional situation of the protagonist. In Nabokov's prose the transferred epithet mostly expresses a quality of feeling and modifies something which cannot properly exhibit such a feeling. Thus "an old man's desperate hand" should be understood to mean either 'a desperate old man's hand' or 'an old man's desperately outstretched hand'. The owner of the hand, or the motion of his hand, seems to be desperate; yet the hand itself conveys somehow the same emotion. When people are described opening their "angry umbrellas", it is really the people who are angry, not their umbrellas.

The suggestion that the objects connected with the persons are capable of expressing human feelings produces an effect of emotional condensation.

Examples:

the girl's grateful thighs (BS, 202)

the toe of her furious foot (TT, 63)

the indifferent white wine (LH, 68)

he would finger his blind books (A, 468)

cocking an anxious ear (V, 213)

surrendered his ticket...with an impatient hand (KOK, 19)

For further examples, see 10.6.2.

3) In the third group of adjective - noun combinations, the epithet modifies an abstract noun. The concrete sense expressed by the adjective gives the idea denoted by the noun an appearance of material reality and emotional impact. In this group, too, some combinations are the result of various

kinds of transfers, while others reflect a person's particular, subjective feeling toward the concept expressed by the noun. Often the combination is an imaginative, metaphorical rendering of an idea. By endowing the abstract meaning of the noun with emotional and sensory qualities (with the help of the adjective), it becomes concretely perceptible and intimately related to the personality of the person. Some subdivisions of the examples in this group may be attempted.

- a) The quality expressed by the adjective, referring to aspects of personality, situation, or physical reality, is applied to the abstract noun. In the combination "crouched, round-musclcd grace", the adjectives are transferred from the physical characteristics of a boxer; similarly, stillness is described as "padded", because it refers to the stillness of a snow-covered city; remoteness is modified by "mauve" because of the dominant color of the distant landscape.

Examples:

panting enthusiasm (P, 120)
clammy consciousness (SM, 210)
ogling indigence (DS, 175)
with melodious silvery precision (L, 23)
moist wonder and bliss (SM, 116)
the sapphire occasion and rosy contingency... (L, 169)

For further examples, see Appendix 10.6.3.

- b) Abstract concepts have concrete qualities. The epithet modifying the noun expresses a character's imaginative, subjective view of a concept. In some cases the combination is a synesthetic metaphor⁴⁰.

Examples:

marble finality (PF, 15)

domed time (L, 238) [cf. "domed silence" (L, 243)]
 treacly pathos (G, 240)
 prismatic malice (PF, 226)
 furry warmth (L, 12)
 cold surprise (KQK, 64)
 velvet silence (TD, 13)
 rosy anticipation (L, 294)

For further examples, see Appendix 10.6.4.

- c) The abstract noun is modified by an epithet expressing a personal, emotional evaluation or impression. The adjective renders the effect that the meaning of the noun has on the character.

Examples:

indignant recognition (PF, 134)
 hideous instancy (LA, 161)
 cold and callous promptitude (DS, 201) .
 sinister decrepitude (G, 201)
 intolerable beauty (BM, 170)
 repellent perfection (BS, 67)
 gratifying ease (PF, 127)
 monstrous relish (ASL, 150)

For further examples, see Appendix 10.6.5.

The same subjectively evaluating and emotionally responding attitude is reflected in many adverb - adjective (and adverb - verb) combinations. Whatever the characters (or narrators) perceive is colored by their feelings, by their subjective awareness of the sensuous and emotional qualities inherent in the things they experience. Their reactions are personal, immediate, and involved. They respond to the phenomena of life with an intense inner participation, with emphatic partiality or hostility. Often their strong feelings

are expressed in hyperbolic terms. Aspects of human life, personality, and activity as well as objects and natural phenomena are viewed emotively and appropriated by individual consciousness. Imagination and emotion transform the neutral appearances and experiences of life into subjectively meaningful impressions. To indicate the wide range of these emotive combinations, the subject to which they refer will be given in parenthesis.

Examples:

repulsively alive [tongue] (KOK, 3)
revoltingly bright [eyes] (DS, 138)
inhumanly eloquent [advisers] (PF, 174)
stupidly resonant [voice] (ASL, 148)
gaspingly young and adorable [shoulder blades] (L, 233)
impenetrably beautiful [woman] (AS, 137)
ecstatically astonished [Frenchmen] (A, 175)
thunderously rude [woman] (VS, 234)
appallingly alone [small boat] (P, 194)
atrociously vigorous [chords] (L, 304)
nonchalantly deft [tires] (PF, 37)
disgustingly warm [handle of a tennis racket] (L, 238)
mercilessly round [building] (LH, 70)
indignantly blue [little river] (SM, 52)
resolutely idyllic [footpath] (TT, 88)

Some adverb - verb combinations show the same tendency toward emotive evaluation and presentation:

Examples:

[his father] had aged unappetizingly (TT, 10)
[ladies] happily disintegrating (VS, 233)
[the train] nightmarishly receding (SM, 243)

For further examples, see Appendix 10.6.6.

The attribution of human capacities and feelings to abstract qualities, general concepts, man-made objects, and natural phenomena is a general and pervasive characteristic of Nabokov's prose. Everything is a part of a mysterious, living universe whose texture consists of innumerable, secret relations, correspondences, and interactions between the lives of the protagonists and those of their supposedly inanimate surroundings. The characters respond imaginatively to the world around them and seem to detect everywhere manifestations of a cosmic, vivifying force, which lends all things qualities of human expressiveness and personal significance.

Nabokov's fictional worlds are emotionally perceived and sensorily felt emphatic worlds which exist alongside of, not apart from, the sphere of human activities. Both "referential mania" and "cosmic curiosity" (discussed in the next chapter) are aspects of a universal pathetic fallacy, magically correlating all phenomena of reality'. "So-called inanimate objects" (KQK, 229) actively participate in the events; they are presented as possessing or expressing human capacities of feeling, intention, or action. Many of the examples of personification are imaginative anthropomorphic metaphors⁴¹ which transfer human characteristics to inanimate things, and as such are part of Nabokov's vivid, visual imagery.

The characters frequently encounter in an object or natural occurrence a kind of "subjective correlative" to their own psychological states and feelings. Equally often, things are seen as leading independent lives which, however, have some relation with those of the characters, occasionally conspiring against them (see below, XI.5). In King, Queen, Knave the narrator mentions "the carefree postures man-made things adopt in man's absence" (KQK, 97), and the narrator of Look at the Harlequins! refers to his "battle with inanimate things

which have never disguised their hatred of [him] (the runaway button which condescends to be located, the paper clip, a thievish knave...managing to catch a precious leaf from another batch [of letters])" (LH, 240-41). The following examples show that day and night, flowers and trees, objects and shadows are capable of showing human characteristics of feeling, appearance, motivation, and action.

Examples:

the day, about to leave on a journey, had sat down with its family for a pensive pause (G, 41)

the damp black night...had been breathlessly listening to us (L, 208)

A path leads to the water edge, stops, hesitates, and turns to loop around a rude bench (RL, 129)

several outdistanced firs running in panic after the descending forest (GL, 85)

with almost obsequious apropos, a couch at the other end of the room displayed by means of mute gestures - see this and this - all that was necessary to convince one that a child had slept there (BS, 84)

...causing some fragile glass object, which had been secretly sharing my vigil, to vibrate in dismay on its shelf (SM, 110)

a lawn-sprinkler that waltzed on one spot with the ghost of a rainbow in its dewy arms (G, 174)

the walls, with their arms around each other's shoulders like a foursome discussing a square secret in inaudible whispers (I, 29)

the old chairs extended their plush-covered arms with comical cordiality (KOK, 7-8)

The oval mirror..., its pure brow inclined, ...strives to retain the falling furniture and a slope of bright floor that keeps slipping from its embrace (SM, 100)

The inquisitive breeze would join in the reading and roughly finger the pages so as to discover what was going to happen next (TE, 128)

the warm wind pressing itself against Enin in search of attention, recognition, anything (P, 114)

...his shadow now pulling a long nose, now dropping a curtsy, as it slipped back round a lamp-post (RL, 92)

For further examples, see Appendix 10.6.7.

XI

Details

In art as in science there
is no delight without the
detail [EO, I, 8]

In lectures, in interviews, in his scientific and scholarly work, and in his fiction, Nabokov has repeatedly and insistently voiced the conviction of the importance of details. In most of these statements stressing the significance of exact and detailed observation and description, Nabokov draws the parallel to the similar necessity in the sciences. The artist creating his fictional worlds gives them plausibility and verisimilitude the same way a scientist uses facts and results of meticulous observation to substantiate his argument. The references to the similarity between art and science point to a more fundamental affinity between them: both should base their work on knowledge. Science and art are dependent on a thorough investigation of and familiarity with the phenomena of life. Only through penetrating observation and careful study of all the appearances of things can science and art arrive at a level of knowledge which enables them to give shape and convincingness to their perceptions.

Nabokov in his double role of scientist and artist possesses both knowledge and imagination, fact and creative fancy. To further stress the similarity of science and art, Nabokov has reversed some of the commonly accepted attributes of both in his statements. He thus speaks of "the passion of

science and the patience of poetry" (SO, 7), "the most exact arts or the wildest flights of pure science" (A, 219), "the passion of the scientist and the precision of the artist"¹, "the precision of poetry and the excitement of pure science" (SO, 10) and maintains that there is "no science without fancy, and no art without facts" (SO, 79). The common belief that art deals with fancy, passion, excitement, while science is based on facts, precision, exactness, is, in Nabokov's view, a fallacy. Without specific details and accurate knowledge neither art nor science can exist. But equally, both need imagination to give coherence and conviction to their results. Nabokov is violently opposed to vague generalizations and muddled facts which obscure rather than explain. The worst blunder imaginable is inaccurate knowledge, be it of grammar or fact; consequently, any kind of evaluation must begin with an examination of the facts, the details.

In his lectures in Cornell (Masterpieces of European Fiction), he insisted on his students' exact knowledge of the map of Dublin for the appreciation of Joyce's Ulysses, of the exact plan of Gregor Samsa's apartment in Kafka's The Transformation and of Dr. Jekyll's in Dr. Jekyll and Mister Hyde, of details of dress and hairstyle in Anna Karenina and Madame Bovary, or of what a train compartment as described in Anna Karenina looked like. Nabokov warns his readers against the overestimation of general ideas to the detriment of details:

In my academic days I endeavored to provide students of literature with exact information about details, about such combinations of details as yield the sensual spark without which a book is dead. In that respect, general ideas are of no importance. (SO, 156-7)²

What is important in a literary work is not its philosophy or Weltanschauung, but its carefully detailed, lovingly created fictional reality. Time and again Nabokov insists on the artist's making his own world or worlds³, which are not

mirrors of our reality, but consist of imaginatively combined and artistically patterned facts and details which assume a new function and significance in the fictional work. Knowledge and imagination cooperate in giving the details of a literary work of art their special and specific meaning:

A creative writer must study carefully the works of his rivals, including the Almighty. He must possess the inborn capacity not only of recombining but of re-creating the given world. In order to do this adequately, avoiding duplication of labor, the artist should know the given world. Imagination without knowledge leads no farther than the back yard of primitive art... (SO, 32)

Nabokov insists on the subjective quality of reality; it can be approached only by gradually accumulating more and more information about it and by specialization (SO, 10). The fictional reality may have a certain resemblance to "the average 'reality' perceived by the communal eye" (PF, 130) and utilize its elements to "inject a modicum of average 'reality' (one of the few words which mean nothing without quotes) into the brew of individual fancy"⁴, but it is distinctly different from our reality. The artist's apt choice and imaginative combination of details create the sensory substance and the special character of the fictional world, the basic texture from which the particular patterns of meaning emerge. "In high art and pure science detail is everything" (SO, 168), states Nabokov.

The writer in the short story "The Passenger" asks: "...is not every writer precisely a person who bothers about trifles?" (PA, 75); but when an artist seizes on trifles in his work, they are no longer insignificant, marginal observations. They become subliminal coordinates of fictional meaning. It is not simply, as the narrator of Laughter in the Dark maintains, that "detail is always welcome" (LD, 7); in a work of art there can be no "delight" without it (EO, I, 8), no aesthetic pleasure; "the detail is all" (A, 71), states Ada categori-

cally. The specific detail, the precise visualization, and the sensual spark (SO, 157) are essentials of the work of literary art, and their combination and patterning must be "thoroughly understood and remembered" (EO, I, 8) in order to appreciate the meaning of the whole.

1. Eternalized Trifles

Dullness and blindness in ordinary people are frequently attacked in Nabokov's fiction. His characters consist of two kinds, the curious, observant type and the bored, unobservant type. The observant experience life with the "practiced eye" (G, 16) of the artist, consciously, absorbing everything around them; the unobservant are immune to the manifold stimuli of the world. Vulgar people, as G. Ivask points out, are characterized by "the lack of ability to see the world as though it had just been born, as always brand-new"⁵.

Sebastian Knight once complains that "people in restaurants never notice the animated mysteries who bring them their food and check their overcoats and push doors open for them" (RL, 102) and cannot understand "a person who fails to notice a taxi-driver's hare-lip because he is in a hurry to get somewhere" (RL, 102). These monomaniacs, as he calls them, are missing many of the minor yet important moments of conscious contact with the reality that surrounds them. Not to marvel at individual, charming appearances of things and people is, in Nabokov's eyes, a basic form of stupidity. Many of Nabokov's protagonists share the feeling Sebastian Knight expresses in the following passage:

I have often felt as if I were sitting among blind men and madmen, when I thought that I was the only one in the crowd to wonder about the chocolate-girl's slight, very slight, limp (RL, 102).

The sense of wonder combined with the thirst for knowledge about everything in their ken is a main characteristic of the

Nabokov protagonists. The artists among them possess the gift of curiosity and perceptiveness to an unusual degree; it is often accompanied by the realization of the transitoriness of all things, and it is this awareness which produces in them "that constant state of anxiety compelling [them] to fix indelibly this or that evanescent trifle" (GL, 60). The artist feels called upon to preserve from oblivion the unique appearance of things, their special appeal. He stores in his memory, and often eternalizes in his works, the individual, ephemeral essence of perceptions and sensations, their fresh and fascinating facets.

Nabokov is a meticulous observer of life, an urgent recorder of trifles, and a compulsive preserver of the unique character of vanishing details. Innumerable impressions, observations, and insights are committed in their particular, irrecoverable appearances to the preservation of his art. Nabokov is obviously in agreement with Fyodor who observes that

in the best corner of our hearts we feel pity for the things which we did not bring to life with our breath, which we hardly noticed and are now leaving forever (G, 156).

The charm, accuracy, and truth of the details appearing in Nabokov's fiction is artistic and scientific at the same time. All his observations are characterized by precision and poetic appeal; he is his own historian and "keeper of records" (SO, 138). In view of the unrepeatable appeal and unavoidable transience of many charming trifles, the artist's consciousness tries to save the special character of sights, sounds, smells, and experiences from the corrosive effects of time and circumstance. One aspect of the artist's view of reality is expressed by the narrator of "A Guide to Berlin":

I think that here lies the sense of literary creation: to portray ordinary objects as they will be reflected in the kindly mirrors of future times; to find in the objects around us the fragrant tenderness that only posterity will discern and appreciate in the far-off times when every trifle of our plain everyday life

will become exquisite and festive in its own right: the times when a man who might put on the most ordinary jacket of today will be dressed up for an elegant masquerade (GB, 94).

The story itself is a superb demonstration of the narrator's gift of observation and his ability to select such details as retain some essential characteristic of the city at a particular time.

Everywhere the experienced eye, imaginative mind, and urgent memory of the artist encounters things seemingly "break[ing] into tragic speech demanding attention before the impending separation" (GL, 179). ~~The feeling that everything, "every trifle, will be valuable and meaningful", will be "ennobled and justified by its age" (GB, 94), demands from the artist a constantly awake, scrutinizing consciousness, which examines the phenomena of the present under the aspect of a future recollection.~~ The observations of the present assume a special significance and intensity by the artist's consciously committing them to memory in anticipation of their later, presently incalculable, significance and value. Many of Nabokov's narrators are engaged upon the task of commemorating the appearances of the present as if they were already looking at them with the eyes of the future.⁶ The forming of future recollections ("you know - trying to see things as you will remember having seen them" [L, 88], explains Humbert) is a constant creative exercise with many of Nabokov's heroes.

The narrator of "The Admiralty Spire" recalls how in his youth he and his girl had played a game:

We transformed everything we saw into monuments to our still nonexistent past by trying to look at a garden path, at the moon, at the weeping willows, with the same eyes with which now - when fully conscious of irreparable losses - we might have looked at that old, waterlogged raft on the pond, at that moon above the black cow shed (AS, 131).

Nabokov remembers the same pastime (to use a Nabokovian pun) he and a friend enjoyed, "transforming the very specious pres-

ent into a kind of paralyzed past" (SM, 248). The forming of memories and construction of monuments while the present is still in progress is something that most of Nabokov's protagonists seem to perform with zest. Their perception of the present is a continuous process of looking at the reality that surrounds them sub specie aeternitatis, so to speak, and their consciousness of the phenomena of the world is sharpened by the awareness of their own and the phenomena's transience. Even Martin Edelweiss, who is not an artist, as Nabokov is careful to point out⁷, perceives of the present as a constant storing up of impressions and memories:

he avidly sought out what was live and human, what belonged to that class of astonishing details which well may satiate coming generations as they watch old, drizzly films of our day. (GL, 62)

In his fiction, Nabokov has given innumerable trifles and details a niche in which they are safe from oblivion, fixed indelibly in their fresh, special appeal for future readers who may thus experience their particular flavor and charm in times to come, when the things themselves are already forgotten or no longer exist. A delicate, perceptive, imaginative monument of subjectively perceived reality of our time - transposed into the future - is the short story "Time and Ebb" (1945). The narrator's "impassioned memory" recalls and fixes forever in their singular character many "bright, and kind, and dreamy, and lovely things" (TE, 127) which contain and reflect the essence of "the symphonic entirety of the past as [he] feel[s] it" (TE, 132).

The strength of Nabokov's chief muse, Mnemosyne, is evident in all his writings. It supplies his art with a wealth of accurately observed and carefully remembered details which furnish and adorn the lovingly created worlds of his fictional works. The variety and richness of vividly recalled details is at once a tribute to life and the author's gifts of observation, memory, and imagination.

2. Visual Minutiae

"Precision is a function of attention, and attention is a function of concern", John Updike wrote in a review.⁸ This observation succinctly characterizes the many acute details in Nabokov's fiction. Nabokov's urgent curiosity in and concern for inconspicuous trifles and everyday things, for the fascinating abundance of sensory manifestations, is at evidence in the innumerable, exact descriptions found in his prose. "My concern", says Nabokov, "is to capture everything - the pictures, the scene, the detail - exactly."⁹

With extraordinary acuity Nabokov registers even the minutest objects. Nothing seems to escape his notice, and he takes a genuine delight in giving small, unimportant, familiar things a new appearance by delicately describing them in vivid, exact terms. His visual minutiae show that even ordinary reality reveals to the observant unsuspected enchantments.

Here are some examples of lovingly described visual minutiae:

a cherry stone and its tiny shadow which lay on the painted wood of a tired bench (RL, 168)

[fallen leaves] warped and stiffly crumpled so that from under each protruded a blue corner of shadow (G, 75)

her full lips...show in the sun the red pollen of a remnant of salve drying in the transversal thumb-nail lines of their texture (A, 281)

the windowpane, on which in tumbling motion, knocking and buzzing, a fly went up, up and presently slid down again (ASL, 145)

An arrow of bright copper struck the lacquered shoe of a fop jumping out of a car (D, 22)

...the moist dark greenish-grey of their [the eyes'] iris, with a still darker rim and a suggestion of gold dust constellating round the pupil. The lids are heavy and perhaps a little inflamed, and a vein or two seems to have burst on the glossy eyeball (RL, 111)

With an experienced eye Nabokov selects a few characteristic aspects of an object, a person's appearance, or a scene, rather than giving a full description. He sums up the particular nature or quality of something in a few telling details; most frequently he uses the "all X and Y" formula¹⁰:

Baron O, ... all spurs and green tails (A, 12)
soldiers, all leather and cartridges (BS, 143)
highschool uglies, all muscles and gonorrhea (L, 162)
an inner person of pain, all angles and claws (LH, 81)

Other forms of characterizing description with the help of a few representative, typical aspects also show Nabokov's sense of the significant detail:

The Majestic, a huge old pile, all grime outside,
all leather inside (A, 305)
the lake all peach syrup regularly rippled with
pale blue (PF, 210)
[a fall night] velvet below, steel above (P, 165)

Often Nabokov summons up a feeling or experience, atmosphere or scene, with the help of a few deft details vividly suggesting the essential character of a subject:

a distant land: the bazaar at sunrise, the naked
children, the din, the monstrous size of fruit
(G, 48)
a fashion magazine full of autumn leaves and gloves
and windswept golf links (SF, 21)
some godforsaken station (broken looking glass,
tattered plush) (G, 149)
a sleepy small town (elms, white church) (L, 37)

For further examples, see Appendix 11.1 (a - c).

In Nabokov's artists, insatiable curiosity - "insubordination in its purest form" (BS, 44) - and exact observation are coupled with an extraordinary memory. One phrase occurring frequently in Nabokov's fiction is "He vividly recalled", followed by a precise, detailed description of a remembered sight, experience, or event.¹¹

One area of Nabokov's particular attention is the description of gestures and facial expressions. This interest is especially noticeable in Pnin, whose protagonist is "a veritable encyclopedia of Russian shrugs and shakes" (P, 41). Throughout the book, the narrator describes Pnin's "carpalistics" as a natural expression of his Russianness, as a vivid manifestation of Pnin's personal style. The language of national gestures is so specific that Nabokov had to relinquish literalism when translating certain phrases in Eugene Onegin.¹² In his fictional works there are many minutely observed and precisely described examples of special gestures and expressive facial movements which indicate aspects of a character's personality, emotion, or habit.¹³

Examples:

the Russian two-hand splash gesture of uncertain dismay (C, 263) [cf. LL, 56 and A, 113]

One of Ada's gestures...consisted of rounding by means of both hands an invisible bowl from rim to base, accompanied by a sad bow (A, 190)

...with his right hand, cutting the air up into regular slices, or else smoothing it out like cloth, he spoke swiftly... (DF, 89)

a somewhat ecclesiastical and Gallic gesture of lassitude and disgust, raising both hands and letting them sink again (BS, 145)

she made that special grimace consisting of a slow half-bow and tensing of chin and lower lip that automatically conveys, on the part of Bettys, a respectful, congratulatory, and slightly awed recognition... (P, 155)

I especially remember one wry face on an "ugh!" basis: jelly-mouth distended sideways and eyes rolled up in a routine blend of comic disgust, resignation and tolerance for young frailty (L, 137-8)

For further examples, see Appendix 11.1 (d).

3. L'éclat singulier

Details in Nabokov's prose teach or re-teach readers to see things, to visualize them properly and precisely. Like

Humbert, addressing his readers and telling them "to examine [the scene's] every detail and [to] see for themselves" (L, 59) its special character, Nabokov, too, wants his readers to fully realize and possess the reality of a scene, an experience, an event, "by forcing it into the sensuous center" (A, 251), by involving them, through detailed, meticulous description, in the special feel of the fictional reality.

In Nabokov's prose we become aware of the wealth and variety of interesting and enchanting things which we overlook all too often in our everyday lives. His characters discover delights in things which we, "through some laziness of the routine-drugged human soul" (SM, 261), have never taken the trouble to notice or investigate. Nabokov is an eccentric in the sense of being a person, as he has defined it, "whose mind and senses are excited by things that the average citizen does not notice" (SO, 132). The artist restores the true sense of vision and sensation to "all those whose eyes dulled by care or lust do not see / the holes in the snow, the blue horse, the miraculous puddle" (FP, 35). He manages to extract from seemingly common or dull aspects of life a hidden freshness. Frequently the artist discovers a marvel where ordinary people see nothing unusual (DS, 133), because they lack the artist's special keen-sightedness, his "real sense of beauty" (RL, 78) which is ever ready and eager to detect what is striking in everyday things. In an article he wrote in 1937, Nabokov stated his artistic credo concerning the artist's task to observe life in its enchanting fullness:

Si la vie semble quelquefois bien brumeuse, c'est parce que l'on est myope. Pour qui sait regarder, la vie quotidienne est aussi pleine de révélations et de jouissances qu'elle l'était aux yeux des grands poètes de jadis. ... Il n'y a pas un jour où cette force foraine ne forme ici ou là quelque spectacle d'un instant. Donc, on aimerait penser que ce que nous appelons art n'est en somme que le pittoresque du vrai: il faut savoir l'attraper, voilà tout. Et que la vie devient

amusante lorsqu'on se met dans cet état d'esprit où les choses les plus simples nous montrent leur éclat singulier. [My italics]¹⁴

Nabokov possesses this ability to discover the hidden charm of things to an unusual degree. His particular vision transforms the ordinary appearance of things into revelations of brilliant newness; it penetrates, so to speak, the banal surface of things and shows us their freshness and enchanting particularity. This ability is a kind of inspiration which imaginatively elicits from the most familiar and ordinary aspects of life a sense of wonder. One definition of genius found in Nabokov's fiction accordingly states that it is "seeing things others don't see" (LH, 40). His prose is, in the sense of this definition, a dazzling exhibition of genius.

The charm of trifles in Nabokov's fiction is predominantly the result of his approach to them; he always finds an interesting perspective from which to view them and manages to present them in a new light. The éclat singulier of things is not so much a matter of ordinary perception as of artistic vision, of a vision and sense of beauty which magically discovers in ordinary appearances hidden facets and fascinations celebrated in art.

Examples:

the delightful Venus sign ♀, which might be misunderstood as permitting whorelets to thumb rides, but actually tells the worshipper or the sightseer that a church is reflected in the local river (A, 542)

Most dandelions had changed from suns to moons (L, 75)

[umpire at a tennis match] like an automaton shaking his head in rhythm - denying, denying, denying (KQK, 187)

an elderly, rosy-faced beggar woman with legs cut off at the pelvis was set down like a bust at the foot of a wall and was selling paradoxical shoelaces (G, 175)

the similarity of the telephone receiver's shadow to a huge, slightly crushed ant (G, 175)

I examined the shop window...: there, pompous and inane, a couple of bathtubs and various other lavatory accessories gleamed white; and next to it was a shop window with coffins and there, too, all looked pompous and silly (DS, 142)

the constant readiness to discern the halo round a frying-pan or the likeness between a weeping-willow and a Skye terrier (RL, 78) [cf. "weeping-willow dog" (PF, 165) or (a weeping cedar) "the arboreal counterpart of a very shaggy dog with hair hanging over its eyes" (SO, 55)]

For further examples, see Appendix 11.2.

4. Cosmic Curiosity

The curiosity in everything the senses perceive often grades into the questioning of what lies behind the appearances. What is called here "cosmic curiosity" - an expression formed in analogy to Nabokov's "cosmic synchronization" (SM, 218) - refers to that quality of human consciousness which is not content with registering the phenomenal nature of existence, but constantly attempts to determine its ultimate significance. Fyodor, absorbing the enchanting visual gifts of a Berlin summer day (G, 339-40), wonders what to do with the wealth of impressions:

Save them [the gifts of the summer morning] up for future books? ... Or getting deeper, to the bottom of things: understand what is concealed behind all this, behind the play, the sparkle, the thick, green grease-paint of the foliage? For there really is something, there is something! (G, 340)¹⁵

Nabokov's characters are "always exposed, always wide-eyed" (E, 17), incessantly in "a state of raw awareness" (VS, 220) of the mysteries which surround them; they scan the world with "intelligent eyes" (G, 122). Sebastian Knight's all-absorbing consciousness puts his senses into a "state of constant wakefulness" (RL, 64), which is frequently bothersome and even painful. It is an urge to probe the sense and significance of everything he experiences. In Nabokov's poem "Restoration", the poet speaks of his cosmic curiosity as the quest for "the ardent core" of being:

I would unrobe
turn inside out, pry open, probe
all matter, everything you see,
the skyline and its saddest tree,
the whole inexplicable globe,
to find the true, the ardent core... (PO, 30)

Similarly, the narrator imagines Sebastian Knight thinking about

the inner meaning of grassblade and star? The unknown language of silence? The terrific weight of a dew-drop? The heartbreaking beauty of a pebble among millions and millions of pebbles, all making sense, but what sense? (RL, 46)

The quotation, like the one from The Gift (quoted on the previous page), upholds some kind of belief in the coherence and meaning of life and its phenomenal manifestations, an all-inclusive hope for some transcendent principle or sense. Everything is part of a mysterious organism. In spite of the incomprehensibility of life, the artist is enchanted by its appearances and tries to combine them in his works in meaningful patterns which sustain him in the face of the numinous quality of existence. Pnin, too, asserts that there is something in life which mitigates some of the pain of being: "I am, curiously enough, alive, and there is something in me and in life --" (P, 58). This belief in "something", in some secret sense, leads to an intense observation of life's manifold phenomena in quest for comprehension and coherence. Nabokov's characters are constantly amazed at the enchanting, yet impenetrable, appearances "with which God so generously surrounds human loneliness" (L, 87):

And why does no one notice that on the dullest street every house is different, and what a profusion there is, on buildings, on every object, of seemingly useless ornaments - yes, useless, but full of disinterested, sacrificial enchantment (BM, 168-9)

This little street garden, these roses, this greenery - he had seen them a thousand times, in all their uncomplicated transformations, yet it all sparkled through and through with vitality, novelty, participation in one's destiny (R, 107).

At the same time the impossibility to know life fully and to comprehend it entirely often gives them the feeling of living in a world "to which [they have] never been really introduced" (RL, 46) and which they must leave too soon.

The cosmic curiosity of many protagonists pertains to all areas of human consciousness and perception, and one of the chief domains of wonder and speculation is the human soul itself: "One always desires to find out what people who ride by are saying to each other" (BS, 15), muses the narrator of Bend Sinister; Ivanov, the hero of "Perfection" desires to "enter for a moment into a passerby's soul" (P, 190); Dreyer marvels at "all those people in the street...: what a bunch of secrets, astonishing professions, incredible recollections..." (KQK, 206) and is fascinated by "the secrets you find in most ordinary people" (KQK, 233); and Fyodor tries everywhere and always "to imagine the inner, transparent motion of this or that other person" (G, 47). Everything is pervaded with a profound sense of mystery: "Nothing was known, and anything was possible" (KQK, 206). The last quotation might almost stand as key statement characterizing much of Nabokov's fiction.

Even objects are included in the characters' cosmic curiosity (see above, X.5).¹⁶ A character in Sebastian Knight's The Prismatic Bezel wonders "where the things we shed are - because they must go somewhere" (RL, 93); the narrator of Pnin asks: "I wonder where that speck [of coal dust in his eye] is now? The dull, mad fact is that it does exist somewhere" (P, 176); and Ganin, the hero of Mary, muses about the disappearance of the things he used to know:

It seems there's a law which says that nothing ever vanishes, that matter is indestructible; therefore the chips from my skittles and the spokes of my bicycle still exist somewhere to this day. The pity of it is that I'll never find them again - never (M, 34).

Ganin expresses here the regret of not knowing what has hap-

pened to the things that once had meaning for him and the impossibility of following the destiny of those objects whose existence was once closely linked with his own life. For the poet Perov, on the other hand, the knowledge that the objects continue to exist even after they have been lost is a proof of the continuance of the human soul:

If metal is immortal, then somewhere
there lies the burnished button that I lost
upon my seventh birthday in a garden.
Find me that button and my soul will know
that every soul is saved and treasured. (FP, 36)

Cosmic curiosity comprises the characters' attempts to find a meaningful explanation of existence by relating their perceptions of the world around them and establishing connections and correspondences between things and their own lives. Whatever the characters observe, no matter how small and insignificant it may seem, may assume a special meaning and influence the course of events. Life is destiny in the making, and all things participate in the mysterious process; this heightens the protagonists' awareness of what happens around them and forces them to survey everything in the attempt to recognize possible developments or evolving patterns of meaning. Fyodor's attention is not only artistic in nature, but also indicative of a fatidic consciousness when he is constantly on the lookout for "one of those repetitions, one of those thematic 'voices' with which, according to all the rules of harmony, destiny enriches the life of observant men" (G, 211). There is no telling what may suddenly become important in the lives of the characters, "what trifle [one] will remember forever" (PE, 231), what particle of the present will leave its imprint on the texture of an individual life. Only in retrospect is it possible to determine the part that inconspicuous details play in the events. Cosmic curiosity is vital for the observant, the artists among Nabokov's heroes; it is a compelling force engaging their imagination.

Nabokov's characters frequently see the world surrou d-
ing them in snatches, whirling by outside a train compart-
ment window. Their view is restricted, partial, blurred.
The narrator of "Cloud, Castle, Lake", describing the train
ride of his hero, wonders about "the anonymity of all the
parts of a landscape, so dangerous for the soul, the impossi-
bility of ever finding out where the path you see leads"
(CCL, 92); this observation might be interpreted metaphori-
cally as expressing the unstoppable movement of life through
the world without ever finding out the nature and meaning
of the sights along the way. Trees, telegraph poles, houses,
meadows, woods, and paths flash by the windows of life too
fast for the passengers to see them properly. Short glimpses
and fleeting impressions is all the passengers can get, and
all too soon the train has reached its destination.

The narrator of The Real Life of Sebastian Knight, seeing
a man on a bicycle from his train compartment, wonders: "Where
was he [the bicyclist] going? Who was he? Nobody will ever
know" (RL, 184), and Victor Ivanovich, observing from his
train window a group of young people, tries "with all his
might to single out at least one remarkable destiny" (CCL,
93); but nothing definite can be said about the things seen
from the train, "one [can] look out of the window only by
snatches" (CCL, 93). The cosmic curiosity, combined with
the recognition that nothing can be known, is beautifully ex-
pressed in a poem by Keith Althaus, and since it is very Na-
bokovian in spirit, it deserves being quoted:

From a Journey

Mist or smoke? -
we'll never know,
seen from a train
so much goes unfinished,
unexplained. What is that?
and Who lives there?
The boy on the bike
at the crossing gate?
I hesitate to wave back,

to admit the lives
I cannot know, to recognize
myself, the stranger,
"the man waving
from the train window."¹⁷

In his autobiography, Nabokov mentions "those lovely, lush meadows, never to be explored, that one sees from the diner on a transcontinental journey" (SM, 136), and Martin, in Glory, watches "local stations flashing by, with people never to be seen again" (GL, 24). The train passenger cannot stop the train to investigate the things he sees; life moves too fast, and the present moment is only a flash preventing the satisfaction of the traveler's cosmic curiosity.

Yet Nabokov's characters cannot help being amazed at the anonymity of things, at the mystery which they seem reluctant to reveal. They continue to wonder about and question the reality that surrounds them:

[a lost walking stick] it must be climbing nowadays
Wellington Mountain, or perhaps, helping a lady...
(A, 312)

[butterflies on their southward journey] whither?
Why? A tale not yet finished by nature or else forgotten (G, 123)

[in a hearse] lay a bicycle: whose? why? (G, 340)
that flock of swans which passed...from the unknown
into the unknown: swans of a species never determined
by science, never seen before, never seen since...
(TE, 132-3)

[the seemingly moving platform] carrying off on an unknown journey cigarette butts, used tickets, flecks of sunlight and spittle (KOK, 1)

To find meaning in life's confusion, to determine sense and coherence in the world's phenomena, and to combine separate perceptions into patterns of sense are essential aspects of Nabokov's cosmic curiosity. The experiences of his characters take shape against the background of the material world perceived by the senses and acting upon the consciousness and emotion of the protagonists. The artist's urgent attention to details is a conscious forming of memory, a de-

liberate process of conveying to the fixity of the mind the fluid appearances of the present in order to relate their incoherent, fleeting manifestations to his own personal life and to distill from them coherent patterns of his imaginative vision.

The characters' cosmic curiosity inevitably meets with limits inherent in the human condition, limits set by the particular nature of personality, circumstance, and consciousness. Aspiration and attainment are irreconcilable:

Ivanov daydreamed about the many things that he would never get to know closer, about professions that he would never practice,.... His thought fluttered and walked up and down the glass pane which for as long as he lived would prevent him from having direct contact with the world. He had a passionate desire to experience everything, to attain and touch everything, to let the dappled voices, the bird calls, filter through his being and to enter for a moment into a passerby's soul as one enters the cool shade of a tree. (P, 189-90)

Before the characters have time to determine the significance of this or that trifle or occurrence, it vanishes, and even memory will not retain its unresolved essence. Krug's hand accidentally finds "a certain pattern of roughness" on a stone parapet, and this tactile discovery makes him think: "I had never touched this particular knob before and shall never find it again" (BS, 12). Everything is in a constant flux, cannot be contemplated at length, and must remain mysterious. Vasili Ivanovich, too, is saddened by the recognition that the things he sees disappear without revealing their significance and that along with them will vanish also his memory of them:

[He] would look at the configuration of some entirely insignificant objects - a smear on the platform, a cherry stone, a cigarette butt - and would say to himself that never, never would he remember these three little things here in that particular interrelation, this pattern, which he now could see with such deathless precision (CCL, 93).

Similarly Dreyer reflects:

That old sewing machine with its arthritic pedal wrapped up in brown paper is so clear right now, and yet in an hour or two I shall forget it forever; I shall forget that I looked at it; I shall forget everything (KOK, 15).

Cosmic curiosity, carried to extremes, may become a pathological condition which, in the short story "Signs and Symbols", is termed "referential mania". It signifies a complex system of delusions in which a person imagines himself caught and which produces in him the feeling that "everything happening around [him] is a veiled reference to his personality and existence" (SS, 54). Phenomenal nature is "a cipher and of everything he is the theme" (SS, 54). The things the person perceives spell a mysterious message which he must decode in order to understand "the ultimate truth of his being" (SS, 54). In such a view of the world, all trifles - objects, details, sensations and occurrences - have a secret meaning in regard to the life of the individual. There seems to be a hidden significance in all the phenomena of the world which may manifest itself in "the undulation of things" (SS, 54), in moving clouds, rustling trees, patterns of light and shade, and various other natural occurrences.

In his book about Gogol, Nabokov explains "referential mania" (although he does not use the expression) as the condition of a lunatic "who constantly felt that all the parts of the landscape and movements of inanimate objects were a complex code of allusion to his own being, so that the whole universe seemed to him to be conversing about him by means of signs" (GO, 59). The reference is obviously to the hero of his novel The Defense who finds himself enmeshed in the sinister patterns of a cosmic chess game in which the world around him has conspired to destroy him (see XIII.3). The obsessive concentration on the vaguely suspected personal meaning of all things leads to madness and disaster. Luzhin's madness and suicide, the lunacy of the hero of "Signs and

Symbols", and the "mystical mania" (A, 22) of Aqua are three examples of characters who have completely succumbed to the fatal attraction of "referential mania". The attempt to divine the sense behind the cosmic signs and ciphers and to relate their meaning to one's individual destiny is doomed to failure; Nabokov's artists, however, imaginatively avail themselves of these secret manifestations of a "cosmic sense" to compose their own patterns of meaning, of fatal premonition and inevitability, in their fictional works.

Many of Nabokov's characters are searching for some hidden significance behind the world's random appearances. They frequently conceive of life as a riddle¹⁸ whose solution is cleverly hidden by a sly creator behind the familiar shapes of things. Only by remodelling and recombining separate perceptions and revelations of their sense can the random appearances of life be made to yield intimations of their mysterious coherence and meaning. This is the supreme aim of the Nabokovian artist.

Within the limits of the fictional works, Nabokov has incorporated many references to contiguous and contingent lives, events, and fates which have no direct bearing on the development of the plot, but nonetheless arouse the reader's curiosity. Minor characters and marginal facts call for attention simply by the fact that they are mentioned and because the reader cannot know whether they may emerge into prominence in the further course of events. Characters who are only mentioned in passing and play no important part are hinted at as having, in another world, in another work, lives which merit investigation. The reader is made curious about their individual fates by allusions and seemingly gratuitous bits of information - often in parentheses - which are irrelevant to the main context of the work. Like Gogol, Nabokov has the remarkable gift of creating in the background of the main fictional events a secondary world of peripheral characters, whose fates are briefly outlined in a few marginal re-

marks.¹⁹ These characters, "portrayed with a sudden and wholly irrelevant wealth of detail" (GO, 76) make a short, puzzling appearance only to disappear again, "never to be mentioned again" (GO, 77).

At the end of the short story "Perfection", an anonymous lady who plays no other part than to take David by the hand to lead him away from the beach suddenly springs into life when the narrator remarks that she is "the wife of a veterinary, who had been expected to arrive on Friday but had to postpone his vacation" (P, 201). The reader gets a short glimpse of another existence and is made to wonder about the circumstances of her husband's mysterious delay. Many such characters can be found in Nabokov's fictional works, making a brief appearance only to vanish abruptly and return to the mysterious context of a life outside that of the present events; but the reader's curiosity is aroused, and he cannot help speculating about their destinies. Who is the anonymous girl repeatedly dialling a wrong number to reach a certain Charlie (SS, 57-8) or the equally luckless caller (G, 168-9), whose final call reveals that he is "tremendously agitated, something had happened - something which remained unknown" (G, 368)? The reader is left puzzling about the fates of numerous incidental characters whose life stories are briefly indicated: Olya's mother "who had buried two husbands" (G, 57), Paduk's stepmother, "a young cripple for whom [Paduk's father] had been devising a new type of braces (she survived him, braces and all, and is still limping about somewhere)" (BS, 66), Mrs. Brook's son who "had collected orchids in Borneo, had flown over the Sahara in a balloon, and had died in a Turkish bath when the boiler burst" (GL, 6), or Betty Bliss's former lover (a cripple) "who was now married to his nurse, a cheap cutie" (P, 42).

We are left to speculate about the carpenter who had gone away to find a tool (TT, 6), about Miss Lovedale's misfor-

tunes (BS, 216), about Orlik's difficult family life (BS, 43), about the anonymous tramp jilted by a commercial traveler (KQK, 272), about Franz's later "worse sins" (KQK, 138)²⁰, about Sarah Reich's "dreadful troubles" (KQK, 107) or those of the anonymous postman (LA, 168), about various other characters whose lives briefly appear spotlighted only to disappear again in a mysterious darkness. Their individual fates remain veiled, but the vague outlines of other destinies and other stories continue to tantalize our phantasies.

Other characters, at first anonymous and seemingly irrelevant, become prominent as the plot develops. Thus in Ada there are several allusions to an unnamed lady in black velvet (A, 169, 170, 307) who is revealed as Lucette (A, 460), secretly following Van without his knowledge. In Bend Sinister a beggar is mentioned (BS, 38) who later turns out to be a spy surveilling Krug (BS, 57); another character looking like a peasant is also a government spy (BS, 94-5, 97, 102); an anonymous stutterer emerges as a member of Paduk's Council of Elders (BS, 239). A briefly mentioned invalid woman (DS, 78) suddenly and irrelevantly dies a few pages later (DS, 80). It is impossible to determine, for the characters as well as for the readers, whether a person will remain an unimportant stranger or become a good friend, whether he will sink back into obscurity or become a major figure in the events. Persons noticed only on the periphery of the individual's life or briefly met in the past may suddenly move to the center of interest. Olga, whom Krug had vaguely perceived as a neighbor's daughter, eventually becomes, five years later ("five years lost", exclaims Krug [BS, 137]), his love. The name Zina Mertz, mentioned as a guest of a party (G, 71), means nothing to Fyodor; nor does he realize that the "Russian girl" whom he is asked to help with a translation (G, 82) is the girl he will fall in love with. The present is infinitely rich in possibilities, and one cannot foresee what will assume meaning and become important. Reading Na-

bokov's fiction, the reader is in a position similar to that of the characters: he must carefully examine the most inconspicuous aspects and details of (fictional) reality, knowing that everything may take on an unsuspected significance. He is constantly called upon to search behind the familiar manifestations and appearances of things for signs of developments and patterns which secretly form the context and texture of "logical fate" (BS, 233).

Nabokov's fictional worlds have numerous windows giving upon contiguous worlds, to paraphrase an anonymous critic's comment on Sirin's figures of speech (SM, 288). This was apparent in the many allusions to the lives of marginal characters whose destinies, briefly coming into contact with the events described, belong to other, contingent worlds. A similar effect of widening the limited focus of an individual work is achieved by the recurrence of the same characters in different works. A number of Nabokov's characters make appearances in several fictional worlds, underlining the coherence of both the works and the worlds when viewed from a superior stance. Between the three major groups of characters in Nabokov's fiction there are a number of interesting connections. The works dealing with Russian émigrés in Germany, with Germans in Berlin, and with various characters in America are related with each other through recurring protagonists.

When the novel Mary ends, it remains uncertain whether Alfyorov and Mary will be reunited, but in The Defense the couple is shown to belong to the community of Russian émigrés and to be acquaintances of the Luzhins. Luzhin senior (DF), the poet Podtyagin (M), and the writer Zilanov (CL) were respected members of the Committee of the Society of Russian Writers in Germany (G, 329). In Laughter in the Dark, Albinus finds an invitation to the Dreyers, the protagonists in King, Queen, Knave; this indicates that there are close social ties be-

tween the two families. The firm of lawyers Zina Mertz works for (Traum, Baum & Käsebier) in The Gift is the firm Margot harrasses with telephone calls in Laughter in the Dark. Pnin, fired from Waindell College, reappears in Pale Fire as the Head of the Russian Department at Wordsmith College, and the daughter of Pnin's friend Hagen, we find out in Laughter in the Dark, has been a companion of the movie star Dorianna Karen(ina). Lance Boke, a pupil at the same school as Victor Wind, later becomes a member of an interplanetary expedition in "Lance". There are a number of such cross-references between Nabokov's works, all pointing to the common source of all fictional worlds in one omniscient, free imagination. In addition, there exist between the separate works considerable similarities of locale, milieu, and atmosphere. The omnipotent author creates protagonists which may be dismissed at any time and reintroduced in some other work, where new facets of their lives are shown. The individual works show only sections of a character's life, selected aspects of a more comprehensive and complex existence. Even when the creator has dismissed his cast, it is quite possible that the reader may be afforded further glimpses of the protagonists and find out more about their destinies.

With the exception of Hungerburg (an imaginary resort on the German Baltic) and Traum, Baum & Käsebier (a firm of lawyers), all the names listed in the following diagram are those of characters which occur in more than one work. Beside these, there are a number of protagonists whose recurrence in another work may be conjectured or who are only indirectly alluded to. In Look at the Harlequins!, there are numerous oblique references to Nabokov's books and fictional characters. The diagram shows that there are two major "circles" of characters, one located in Berlin during the 1920's and 1930's, the other located in America. The Gift is in the center of the first, Pnin in the center of the second circle. The various relationships are outlined in the following chart:

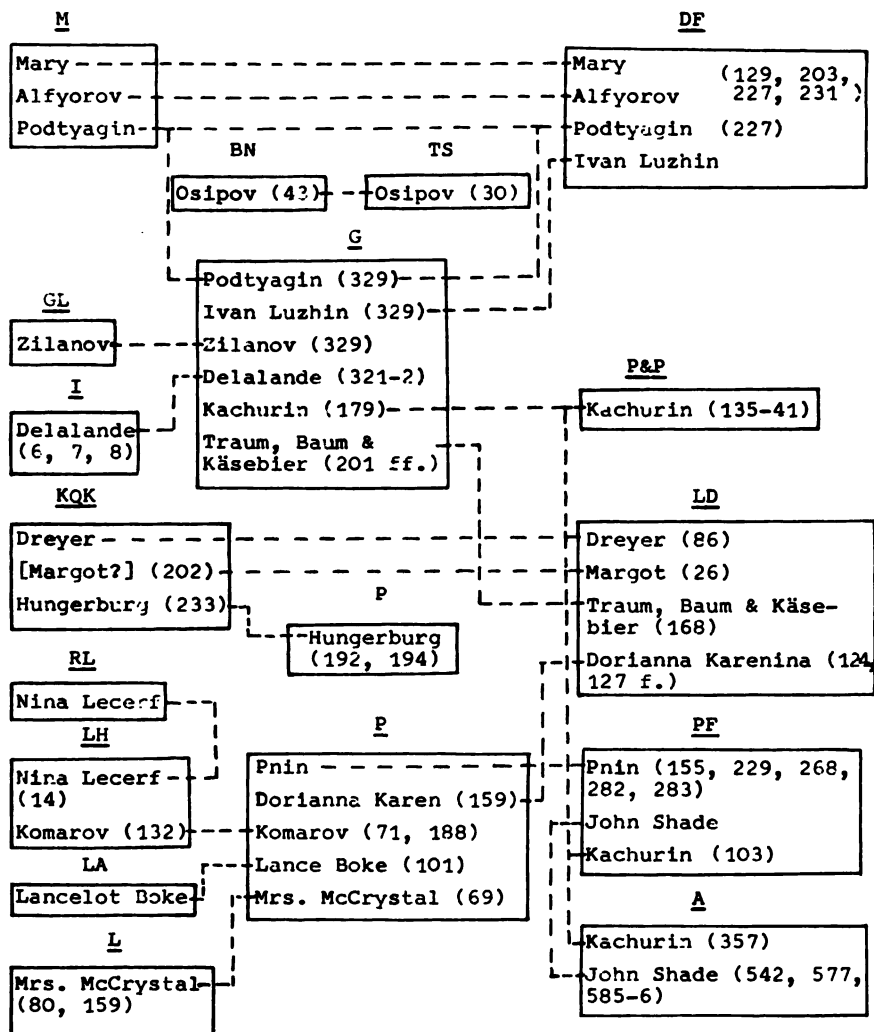


CHART: Recurring Characters

5. Fatidic Details

What Nabokov has done in regard to his own past - sorting out "convenient patterns of related themes in the past development of his life" (SO, 141), finding "thematic lines"²¹ and "thematic designs" (SM, 27), combining and juxtaposing "remembered details" (SO, 186), and discovering "extraordinary outlines: namely, the development and repetition of hidden themes"²² - is also a fundamental approach to and presentation of the lives of his fictional characters. Nabokov suffuses the seemingly accidental experiences and events which constitute their lives with secret patterns of correlated themes, repetitions, and details. What appears to the characters as a random series of separate perceptions, as a strange, mysterious texture whose sense and coherence they are incapable of divining, is part of an artistically structured whole. Unnoticed by the characters, the subliminally interrelated details, echoes, and themes form "a web of sense" (PF, 63). The accidents and possibilities of their inconclusive lives are composed by the artist into recognizable ornaments (PF, 63).

Many of Nabokov's characters refuse to accept their lives as a haphazard sequence of unrelated experiences determined entirely by arbitrary chance. They search, like John Shade, for "some kind of correlated pattern in the game" (PF, 63), for the secret threads, colors, and designs which make up the fabric of individual existence. They try to find in the past as well as in the present indications of an evolving pattern or patterns which link the unordered and incoherent lines of their everyday experiences in a meaningful design.

The artist Sineusov expresses the following idea, fundamental to many of Nabokov's heroes:

We are inclined to attribute to the immediate past ...lineaments relating it to the unexpected present.... Life's erratic leaps and lapses can be endured by the mind only when signs of resilience and quagginess are discoverable in anterior events (SR, 189-90).

Many of Nabokov's protagonists are "slaves of linked events" (SR, 190) attempting to establish connections between seemingly unrelated, past and present, events. But "recurrent combinations are perceptible as such only when they cannot affect us any more - when they are imprisoned so to speak in the past" (BS, 43).²³ Nabokov's characters frequently make tremendous efforts to discover, post factum, "in the routine past of identically tinted days, traces and evidence of what was to come" (G, 57). Their investigations proceed on the assumption that everything is "but the reverse side of a magnificent fabric, on the front of which there gradually form[...] and [become] alive images invisible to [them]" (G, 326).

This awareness of the mysterious coherence of life's erratic patterns endows all perceptions and experiences with a strange, unfathomable significance. Even inconspicuous everyday details and irrelevant observations are felt to have a specific place and function in the texture of individual destiny. In his fiction, as in his autobiography, Nabokov makes visible the submerged patterns and designs which give coherence and meaning to life. He imaginatively creates through combination, correspondence, and repetition of details and themes an aesthetic vision of life as "plexed artistry" (PF, 63).

Many of the seemingly unimportant details in Nabokov's fictional works, appearing as it were on the margin of the characters' (and readers') field of vision, turn out to be coordinates of important developments, signposts slyly raised by invisible hands (fate, the author) to signal the presence or emergence of thematic patterns. Unnoticed by the

characters, certain objects and details accompany the events, reappear at certain points of, and secretly participate in, the lives of the protagonists. Many of the details surrounding the characters and events are "trivialities...accidentally caught in the advance light of a great event" (LH, 5-6), inconspicuous threads of a destiny in the making.

A good illustration of the "fatidic prefiguration" (RC, 61) of details in Nabokov's fiction is the short story "Spring in Fialta". A number of recurring, insignificant observations and details gradually combine to form a fatal pattern which subliminally structures the separate episodes of the relationship between the narrator and Nina. The repeated perception of trains and their role in the events points to the transitory nature of existence and signals that the "eternal sleeping car" (SF, 13) is already waiting for the heroine. The posters of a traveling circus, that company of restless wanderers and illusionists, seem to announce the final convergence of Nina's illusory existence with the reality of death. Several other details foreshadow an inexorably advancing fate of whose purpose the protagonists remain ignorant, but which art makes transparent.²⁴ Only in retrospect can the characters recognize that insignificant details of their past can be both "trivial and fateful" (L, 112). Humbert voices the feeling of many of Nabokov's protagonists when he writes:

I felt instinctively that toilets - as also telephones - happened to be, for reasons unfathomable, the points where my destiny was liable to catch. We all have such fateful objects - it may be a recurent landscape in one case, a number in another - carefully chosen by the gods to attract events of special significance for us... (L, 213).

Some things figure especially often as subtle motifs of fatality in Nabokov's works, such as mirrors, doors, windows, games, butterflies, book titles, names, numbers, or dates.

Often certain themes are developed by recurring details, foreshadowing later events and signalling fatal patterns. In

King, Queen, Knave slippers develop the theme of sexuality as does the picture of the girl on the slave market²⁵; in Laughter in the Dark doors indicate Albinus' fatal entrapment²⁶, while the recurring pistol prefigures his death²⁷; the crumpled black glove in "The Potato Elf" is almost a symbol, or better metaphor, representing Fred's hopeless life²⁸; in Despair the yellow signpost and the stick are used to foreshadow, or rather structure retrospectively, certain events²⁹; the numbers 36 in The Real Life of Sebastian Knight³⁰ and 342 in Lolita³¹ are elements of a fatidic design; the gun and the dog in Lolita are instruments of fate³²; the squirrel in Invitation of a Small Owl³³, the many glass objects (mirrors, windows, crystal figures) in Pale Fire, the emblematic divan in Invitation of a Small Owl³⁴ as well as the orchids, slippers, trees, and jewels (in Invitation of a Small Owl), the coffin-like vans in "Details of a Sunset"³⁵, or the repeated references to fire in Transparent Things³⁶ - these are only a few examples of details which secretly pattern the events in Nabokov's works.

The most insignificant object or perception may be or become part of a significant pattern which runs through the life of an individual. Nabokov, in the role of fate, gives the fictional events an artistic structure by incorporating even small details and trivial things in the network of repetitions and correspondences, combinations and ornaments. Nabokov's art is an art which strives to create coherences and connections between seemingly unrelated things and produces a satisfying unity of disparates. This striving for unity, harmony, and coherence is noticeable not only in Nabokov's use of patterned details, but also in the repetition, echo, or correspondence of words, phrases, and sentences, in the complexity and beauty of the verbal texture of his works.

XII

Irony

a faint gleam of
crystalline irony
[L, 193]

Irony is the most characteristic aspect of Nabokov's Weltanschauung and the most pervasive strategy of ambiguous patterning in his fiction. His complex, deceptive art employs techniques of ironical presentation to express the dubious, inconclusive, and incongruous nature of reality, both of life and of art.

Underlying the conception of irony is the essential fact that reality is an elusive, unreliable phenomenon which the mind can approximate, but never completely possess. Nabokov stresses this when he writes:

reality is an infinite succession of steps, levels of perception, false bottoms, and hence unquenchable, unattainable (SO, 11).

What the human consciousness perceives is not the thing itself, but only temporary, relative versions and views of it, inevitably subject to change. In the concept of reality, the need for objectivity is inextricably interwoven with man's inescapable subjectivity. D.C. Muecke points to a fundamental similarity between the scientist and the ironist; both have

a need and a capacity for endless revision and self-correction, for questioning and suspending judgment, for living 'hypothetically and subjunctively' as Kierkegaard says, and keeping alive a sense of an infinity of possibilities.¹

Nabokov's scientific background, S. Karlinsky remarks, gives him "the precision of observation and the science-derived caution in interpreting his findings which he...applies to his

study of human and social predicaments and situations"². Nabokov is convinced, that irrespective of the progress of science, reality - "one of the few words which mean nothing without quotes"³ - will remain unfathomable.⁴ Moreover, reality does not exist as such, for whatever the mind grasps, it does so "with the assistance of creative fancy" (SO, 154). Again and again Nabokov has stated that the concept of an average or ordinary reality has no meaning for him and that the only truth it can claim is that of individual consciousness conferring upon it a specific character. The fluid, unknowable nature of reality, then, provides one level of ironic incongruity which Nabokov's fictional works exploit.

Life, as the characters experience it, is full of contradictions, both within their own consciousness and in their relation to the world which surrounds them. The most powerful and most unsettling paradox overshadowing their lives is "the utter degradation, ridicule, and horror of having developed an infinity of sensation and thought within a finite existence" (SM, 297); characteristically, the opening words of Nabokov's autobiography conjure up the image of the cradle rocking above an abyss (SM, 19). The wealth of sensation, emotion, thought, and imagination of human consciousness contrasts with the knowledge of mortality, of the inexorably approaching "monstrous darkness" (SS, 56). In view of "the appalling insecurity of an afterlife" (SM, 39), all human endeavors must seem dishearteningly futile. Nabokov's protagonists are always confronted with the incongruity of aspiration and vanity, sense and absurdity, beauty and horror. The appearances of life are maddeningly inconclusive and cruelly deceptive, and everywhere the characters turn for stability and consolation, their hopes are thwarted, their expectations defeated, their desires frustrated. The fundamental irony inherent in the human condition as they experience it is characterized by

the appearance of self-valued and subjectively free
but temporally finite egos in a universe that seems

to be utterly alien, utterly purposeless, completely deterministic, and incomprehensibly vast.⁵

This essential situation of Nabokov's protagonists, together with their errors, confusions, and stumbles, is constantly shown by Nabokov in the light of ironic incongruity.

Yet even in the face of their predicament, Nabokov's characters will not submit. To the apparent senselessness and disorder, the impenetrability and deceptiveness, they oppose the pride and power of their individual consciousness and imagination. If they were merely creatures without will or purpose, their fates would hardly warrant compassion, nor the effect of their thoughts and actions be ironical. Though often defeated by a hostile destiny, they persist in their own self-made values and find strength in their own being; frequently the intensity of their personal emotions redeems the errors and offenses they incur in the pursuit of their impossible dreams and desires. They pit their own aspirations against the unacceptable limitations of circumstance, and their struggles are ennobled by their particular capacity for emotion, thought, imagination, and suffering.

These characters are predominantly artists, madmen, or obsessed people, whose all-embracing passion or creative imagination overrides all considerations of human or metaphysical impossibility. They live in their own world, their own reality, believing that "the strength, the dignity, the delight of man is to spite and despise the shadows and stars that hide their secrets from [them]" (A, 30). It is this proud assertion of independence and defiance which upholds them. "In 'real' life", says Ada, "we are creatures of chance in an absolute void - unless we be artists ourselves" (A, 426), and one way or another all of Nabokov's protagonists believe in the predominance of the imagination over an alien reality, in the creative act of liberation from the submission to necessity. The contrast between the passionately embraced

reality of individual consciousness and the outward reality with its adverse demands gives rise to numerous ironies in Nabokov's fiction. Whether supremely indifferent to or serenely unaware of that extraneous outer reality, the characters are inevitably faced with the irreconcilability of private fulfillment and public fate. The manifestations of the reality surrounding them intrude upon their personal designs and endeavors, but their involvement in the hermetic visions of their private reality often blinds them to the destructiveness of the outer reality. This incongruity between the characters' conception of the world and its "real" nature is exploited time and again by Nabokov and his narrators.

Many of Nabokov's heroes being artists, the contrast between life and art is another source of irony. It has characteristics of the conflict between individual consciousness and general human predicament outlined above. The artist's greatest danger is to confuse art and life, to follow in his creative work the lead of the reality surrounding him. The artist as failure is one theme of Nabokov's early fiction⁶; the inability to distinguish between life and art leads to ruin and despair. Kinbote, an otherwise unreliable source, points out the basic fact that

"reality" is neither the subject nor the object of true art which creates its own special reality having nothing to do with the average "reality" perceived by the communal eye (PF, 130).

The failure of Hermann in Despair is precisely that his crime, which he sees as a work of art, is not sufficiently imaginative, not far enough removed from reality.

The other aspect of the contrast between life and art affects the relationship between the reader and the work of art. A basic, often disputed, assumption of literature is its claim to lifelikeness. Nabokov insists that literature and life have very little in common, "the invention of art

containing far more intrinsical truth than life's reality" (DS, 132), to quote yet another unreliable narrator who is occasionally allowed to voice Nabokov's view. For Nabokov art is above all artifice, illusion, and deception.⁷ The artist "fantastically re-create[s] observed life" (EO, III, 177); he recombines the elements of the given world to form his own conception of it. The reader, immersing himself in the reality of the work of art, may forget that the events and characters he is reading about are only fictitious and follow different "laws" than those governing life. Nabokov often plays ironically with the reader's involvement in the fictional events, thwarting his expectations, mocking his inattention, and confronting him with unexpected developments; often he even puts the reader in the same situation of insecurity and doubt as the fictional characters. In the belief that he is reading about "real" events, the reader often becomes oblivious to the artistic patterns and coordinates of the work with which the creator undermines the overt life-likeness of the fictional world. Unless the reader consciously relishes the "otherness" of the work of art, he is apt to fall victim to the incompatibility of life and art.

This irony is reinforced by occasional authorial intrusions, which obviously violate the illusion. The creator may manifest himself in the closed circle of the fictional world to demonstrate that its existence is but a trick, a consciously produced, artificial reality. Ironical literature, as D.C. Muecke defines, is a literature

in which there is a constant dialectic interplay of objectivity and subjectivity, freedom and necessity, the appearance of life and the reality of art, the author immanent in every part of his work as its creative vivifying principle and transcending his work as its objective 'presenter'.⁸

What the reader takes to be a picture of life, a mirror image of the reality as he knows it, turns out to be an illusion. But for the irony to work, both levels of perception have to

be presented as equally "real"; a too sustained authorial presence would invariably vitiate the necessary shock of recognition produced by intermittent glimpses of his existence. These manifestations of the creator in the work are often exploited to point to the basic irony inherent in the relationship between artist and creation, fiction and reality, and to underline the tenuous, deceptive, illusory nature of literary art.

In regard to his characters, Nabokov is an "anthropomorphic deity" (BS, xviii) in whose hands all threads are gathered. He guides the destinies of his characters with the relentless logic and detached indifference of a deus absconditus. Nabokov's most typical role is that of a mysterious personified Fate, preparing everything in the lives of his protagonists with utmost deliberation and care,

touching up now this possibility now that one;
screening exits and repainting signposts; narrowing in its creeping grasp the bag of the net where the butterflies were flapping; timing the least detail and leaving nothing to chance (RL, 91).

To the characters this Fate is a mysterious force, frighteningly remote and frighteningly close. D.C. Muecke suggests that the "general Ironist's" double perspective of involvement in the events and detachment from them may account for many "ambivalent fictional characters, such as the hero-villain, or even [...] doppelgänger motifs"⁹, a suggestion for which evidence may be found in Nabokov's works (e.g., Smurov in The Eye, Hermann in Despair, or Humbert in Lolita). From the point of view of the aloof creator, everything is as it should be, and while the characters struggle for meaning in and comprehension of their lives, unaware of the futility of this struggle, they are actually completing the preordained pattern their creator has destined for them. The ironical deity watches with amusement the vain attempts of his figures to manage their own lives, and he smiles on their inept efforts to cope with "the senseless agony of...[their] logical fate" (BS, 233).

Although not visible from within the fictional world, the events reveal, seen from outside it, a logic and harmony which is of the creator's making. The apparent disorder and randomness is part of patterns of meaning in which the accidental occurrences are incorporated and arranged into artistic designs which can be recognized only from a superior vantage point or which emerge only in retrospect. What presents itself to the characters as confusion and impenetrability is to the creator a web of sense; he delights in the "correlated pattern in the game" (PF, 63) he plays and relishes its "plexed artistry". From disparate materials and separate threads he weaves a fantastic fabric, "making ornaments of accidents and possibilities" (PF, 63). In view of the author's detached, aesthetic stance, it is not surprising to find that the central metaphors in Nabokov's fiction characterize life as artifice, as a book, a play, a film, or as a game (see XIII). The fictional persons are ignorant of the role they play, of their specific function in the events; they are figures on a chessboard, pieces of a puzzle manipulated by an invisible power. This situation of the characters is the most important and most consistently exploited source of what in Nabokov's fiction can be most appropriately called irony of fate.

The detached role of the artist does not imply, however, that the author himself views the destinies of his creatures with indifference. Artistic creation presupposes an aesthetic distance, a deliberate and necessary detachment. The emotional texture of the fictional events must not be tainted by the author's show of compassion; "irony itself is a matter of seeing not feeling: it is based on intellect not sentiment"¹⁰. That this conscious withdrawal from the events and indispensable withholding of emotional involvement is a painful duty for the artist has already been suggested (see above, pp. 244 ff.). Nabokov's human feelings are hidden, not absent; they are implicit, rather than explicit. Irony is often

a sign of the author's self-imposed control over the emotions, a mask to hide his feelings. G. Palante voices the conviction that ironists generally are sentimentalists who cover up their emotional engagement. There is evidence in Nabokov's fiction that the author's irony conceals a strong element of inner participation, that his ironical stance is "the modesty-veil of passion, tenderness, and regret"¹¹. Perhaps it is not so much a modesty-veil as an indispensable creative prerequisite which puts art over life and asserts that man's spiritual power, seen as an absolute and thus in no need of compassion, triumphs in its own way over the tribulations of a senseless existence. It seems that Nabokov's view of life is similar to Flaubert's, who wrote in a letter: "L'ironie pourtant me semble dominer la vie."¹²

Some varieties of Nabokov's ironic technique have already been briefly alluded to in other contexts. A short retrospect and summary, however, may at this point be useful.

Many of Nabokov's blends are distinguished by the ironical combination of two incompatible concepts. The partial morphological overlap of two words creates a close union on the formal level which is tenuous on the semantic level. The fusion often brings about an incongruous collocation of senses which is ironic in that it pretends to be based on an organic relationship between words which are actually disparate in sense. Clairvoyance and voyeurism, optimism and mysticism, or psychology and kitsch are distinctly different ideas, but combined in a blend they ironically reveal a hidden common basis.

In a number of analogy formations, a slight change of form results in a considerable change of meaning. There often is a strong incongruity between model and analogy. The word mythproof, modelled after mothproof, ironically parallels myth and moth and throws a dubious light on the concept of

myth. When contrasted with unnatural history, the expression natural history acquires an ironical shade of meaning (similar to e.e.cummings' manunkind). Similarly ironical are such analogy formations as sorry-go-round, in passive service, or sitting ovation.

Wordplay is consistently used to emphasize that language is an insufficient instrument to possess reality and to give unequivocal expression to human perceptions. Language is often ambiguous and deceptive. Its inherent quality of multiple meaning produces innumerable possibilities of verbal and situational irony. Nabokov avails himself of this ambiguity to create meaning on two separate levels simultaneously, one overt (as the characters understand it) and one covert (as the author and the reader understand it). It is a deliberate strategy of ironical presentation and comment which points to facts and possibilities which the protagonists frequently fail to recognize.

Nabokov's "deceptive constituents" make the reader see meanings in words and relationships between words which are actually false and which ironically deflate or vitiate the meanings of the words. The morphemes jest in majesty, vice in device, or revel in revelation deceptively suggest similarities between words which, etymologically impossible and lexically incongruous, are based on the contrast between appearance and reality. In other cases, the isolated element constitutes an appropriate semantic, though tenuous morphological, support to the sense of a word. The constituents prop in propylon, act in contact, or rapist in therapist may enter into an apt contextual relation with the meaning of the word which contains - or rather, seems to contain - the element. It is, however, ironical, because it is deceptive.

In the case of agnomination, the juxtaposition and association of phonetically similar, but semantically different words also reveals an ironical disparity between an asserted (acoustic and visual) correspondence and an actual (semantic

and contextual) congruence. Lecturer - lecher, autobiography - autopsy, belly - belle, cruelty - credulity, shams - shamans, gambit - gambol - gambler, sacred - secret - creed, or nasty - noisy - nosy are semantically different entities, but their accidental phonological similarity produces a strong ironical awareness of some hidden equivalence or relationship between them.

Homonymy and polysemy create multiple meaning, and frequently bring about an ironical duality of understanding resulting from a word's primary and secondary senses. The tension between a word's ostensible meaning and its other sense often expresses ironically the discrepancy between two ways of looking at something. Both homonymy and polysemy are means to undermine the apparent meaning of a word or phrase and lend it an ironical openness to alternate interpretations. The two senses of conceive, deadline, cagey, or minor or the phonological associations of symbols (cymbals), terrace (terrors), or whole (hole) subtly suffuse the overt meaning of these words with an ambiguity which may activate contextually significant suggestions and reveal new aspects of a matter.

The generally held view that names are but incidental, essentially meaningless attributes of persons is called into question when Nabokov uses names which indicate aspects of a character's personality, occupation, or function. Whereas the effect of names like Junk (a junk dealer) or Opposite (a person living on the opposite side of the street) is momentary and humorous, names like Dangleleaf (a homosexual balletmaster), Tamworth (a breed of swine), or Blank (an "outspoken statesman") are ironically revealing. This ironic function of proper names is very deceptive and subtle in the case of foreign names where the reader may not immediately grasp (nor look for) the significance of the word; such are the names Lamort (French la mort 'death' - a philosopher who has investigated the problem of death), Standfuss (German,

'foot bearing the main weight of the body' - the hero loses his footing and is killed by a bus), or Skotoma (Russian, 'cattle' - originator of a social theory called "Ekwilism", an apology of the herd instinct). The irony in a number of names results from the overt supposition that a name is basically without meaning and the discovery that it covertly reveals something about its bearer.

Parallelism sets up a relationship of equivalence between elements with the implication that this equivalence is borne out on both the syntactical and the semantic levels. It often becomes a device of ironic presentation when the elements paralleled contrast strongly in meaning. In the phrase "round backs slaving for round bellies", the syntactical correspondence of the adjective - noun combinations, reinforced by the repetition of the adjective, suggests an equivalence in meaning. The adjective round designates radically different aspects in the combination: in the first it means 'bent, curved' and associates effort and strain; in the second it means 'plump, full, shapely' and associates indolence and obesity. Strikingly ironical are most cases of antithetical parallelism such as "collecting old masters and young mistresses", "fast girls have slow minds", or "the ugly villas of handsome actresses", where the syntactical equivalence is contradicted by a semantic incongruity. In some cases, the parallelism involves elements referring to different aspects of a thing, such as external and internal, ostensible and real. The discrepancy is often ironical.

Many of Nabokov's alliterations bind together words with widely disparate senses, thus often creating a considerable semantic tension between words. This is particularly apparent in combinations of nouns, adjectives, and verbs. The words frequently refer to very different concepts or experiences, and their collocation draws attention to complex, unsuspected similarities. The relationship is in many cases characterized by ironical incongruity. In the following close

collocations, the separate senses of the words are inevitably interacting, infecting each other, so to speak, and making each other appear in the light of an incompatible correspondence which brings out the hidden motivation for their close formal union: faith - fate, laymen - lemans, obvious - ordinary, organs - orgitrons, sage - stooge, dons - donnas, mysterious - meretricious, or prude - prurient. The mask of an apparent similarity is removed in the process of discovering the semantic dissimilarity which, in turn, suggests a contextual correspondence between the alliterating words. Many of the alliterations in Nabokov's prose produce an effect similar to that of agnomination.

This short review of some devices of verbal irony shows that irony is a pervasive quality of Nabokov's prose. In the following two sections some other types of verbal irony and larger patterns of irony in individual works will be presented. Although verbal irony and general irony are often difficult to separate (since both involve an examination of the context and situation), they have been grouped below according to whether they can be understood without familiarity with the surrounding context or whether they belong to more extended patterns of ironical presentation.

1. Verbal Irony

Zeigma often produces an ironical awareness of incongruity existing between the members connected by a common verb or preposition. This discrepancy may arise either from the semantic distance between the elements, often referring to widely different aspects, or from the dual function of the verb (or preposition), assuming a different meaning depending on the objects with which it is connected (or which it connects). Frequently it is a pun on the literal and figurative senses of the connecting word.

Examples:

Franz, exhaling wine and gratitude, bade his uncle good-by (KQK, 38)

...to be put to music, or to the question and death (A, 71)

Julia announced she was dying of frustration and thirst (TT, 35)

the black cat...suddenly reappeared on the threshold of the music room, in the middle of my insomnia and a Wagner record... (PF, 97)

despite all the fuss and faces she made... (L, 168)

For further examples, see Appendix 12.1.

The conjunction "but", establishing an adversative connection between coordinate elements, frequently combines two ideas which, though referring to the same subject, express different aspects of something. The double-perspective often contrasts ironically a subjective to a more detached point of view.

Examples:

his copious but sterile pleasures (PF, 173)

his magnificent but quite unfruitful brow (G, 80)

her still blocked but rapt sisters (P, 51)

A robust but untimely throb dispelled sleepiness (KQK, 38)

For further examples, see Appendix 9.3.4.

A similar incongruity of two related aspects can be found in elements connected by the alternative conjunction "or". Since the alternatives have a common reference, the coming together of two contrasting or incompatible aspects is most surprising and throws an ironical light on the observation or the subject to which it refers. The irony results from the wide semantic span between the alternatives.

Examples:

Two men in top hats, diplomats or undertakers, went by (KQK, 44)

inept waiters (ex-convicts or college boys) (L, 157)
[the door], being slightly ajar, let in voices from an
adjacent suite or asylum (LH, 143)
...a thematic anathema of such events in a work of art, or
a denouncer's article (A, 71)

For further examples, see Appendix 9.3.4.

The rhetorical figures of meiosis and litotes are often used with an ironical undertone. Both figures dissimulate and express something different from what they ostensibly assert; they are deceptive in that they do not say openly what they mean, but express an idea in a roundabout way. The proper evaluation of meiosis and litotes is often only possible by recurring to the context or considering other indications (in speech, for example, the way an utterance is pronounced or accompanied by mimic or gesture). Nabokov and his narrators use the two figures of dissimulation to underscore the discrepancy between appearance and reality or between pretense and fact. The following examples are taken from contexts which make sufficiently clear that they serve an ironic purpose:

he was not averse to sighing naively about the intellectual's alienation from nature (G, 328)

Her mother had died when Martha was three - a not unusual arrangement. A first stepmother soon died too, and that also ran in some families (KOK, 65)

An impressive footman (recently engaged) with the face of an English lord (or, at any rate, so Margot thought, and her eyes used to linger on him not unkindly)... (LD, 126)

And, finally, no little attention was devoted to the music of waters, the palette of sunsets... (I, 112)

Demon Veen married Aqua Veen - out of spite and pity, a not unusual blend (A, 19)

For further examples, see Appendix 12.2.

Often narrational comment of a more explicit kind serves to bring about the recognition of incongruity. Following a statement, the description of a situation or event, the nar-

rator pretends to sum up or evaluate, but what he says or the way he phrases his comment is ironically different from what was said before, or is at least ambiguous. His comment modifies, contrasts with, or throws doubt upon the sense of the preceding statement or idea, rather than supplementing or confirming it. The recognition of a discrepancy between what is said and what is meant is a prerequisite for the irony to become effective.

Examples:

A military band (Germany, at the time, was the land of music) ...came to life every ten minutes (SM, 205)

the two women were very old friends (that is, knew more about each other than each of them thought the other knew) (RL, 70)

[After sexual intercourse, Martha says to Franz:] "I bet... that you can't do it again." But time is no friend of lovers (KQK, 104)

"Quite right," he replied with a polite smile. "I remember you perfectly." (He did not.) (LD, 186)

Everything was as it should be (LD, 126)

For further examples, see Appendix 12.3.

The last example shows that unless the context is known, the irony often remains ineffective. The sentence "Everything was as it should be" occurs at the beginning of chapter sixteen and becomes ironical only in retrospect, that is through the events which follow: Margot meets Rex again after two years, and this meeting starts a chain of events which leads to Albinus' blindness and death. This kind of ironical ambiguity is not infrequent in Nabokov's fiction, and more examples will be discussed below.

Whereas one often needs the context to understand the extent of the irony (as some of the above examples show), this is much less necessary in the following cases. A large number of ironical effects in Nabokov's prose are based on some kind of incompatibility between the elements in a phrase or sentence. A slight disproportion or disagreement between

the words, a subtle nuance, an unexpected collocation, a disparity of register, or an apparent contrast may cause the balance between the words and their senses to be upset. In consequence, the whole meaning of a phrase or sentence may be called into doubt. The verbal discrepancy usually serves to ironize a particular concept, opinion, or person and foregrounds a double standard which implies two kinds of evaluation (subjective - objective, individual - general, emotional - detached). Often it involves a difference of vision, knowledge, or feeling between the author (and reader) and the characters.

In the sentence "At these words a false truth dawned upon Oswin Bretwit", the paradox is obvious. A truth is not a truth if it is false; the noun's sense is only relative. The combination of adjective and noun can be seen to contain two radically different ways of judging the situation. The character believes that a truth has dawned on him; the reader is told that it is false: the contrast is ironical. The same ironical unawareness or error of a character is explicitly expressed in the following sentence:

misunderstanding the initial pages and thereafter energetically pursuing a false trail, he [the book reviewer] would make his way to the penultimate chapter in the blissful state of a passenger who still does not know...that he has boarded the wrong train (G, 181).

The incompetent reviewer revels in the bliss of his critical acumen without realizing that his conclusions are based on false premises. His own subjective bliss is revealed as treacherous from an objective, superior point of view. The simile, by the way, foreshadows Pnin's concrete misadventure. Very often the ironical discrepancy of two standards of judgment is expressed in adjective - noun and adverb - adjective (or verb) combinations.

Examples:

radiant ignorance (P, 94)

A blissful incapacity for observation (G, 327)
 their carefree prey (PF, 151)
 blissfully ignorant (A, 201; cf. SO, 212)
 blissfully semi-literate (FP, 37)
 blissfully monolingual (SO, 283)
 triumphantly ignorant (L, 185)
 cheerfully sterile (CP, 104)
 happily disintegrating (VS, 233)
 blissfully condemned (RL, 43)
 optimistically ringing (P, 33)

The last example shows that the contrast cannot always be clearly recognized without the context: Pnin is optimistically ringing at the front door of the wrong house. But in most cases the incongruity can be discovered already in the short combinations quoted here.

For further examples, see Appendices 9.3.5, 9.3.6., 10.6.5., and 10.6.6.

The examples of irony which manifests itself in some kind of verbal, semantic disproportion may range from blatant paradox to subtle nuance. The incompatibility of adjective and verb in "the gentle Germans roared into Paris" is obvious; it contrasts a time-worn cliché (seductively underlined by the [dj] alliteration) with the present hard reality. The same kind of incompatibility exists between the two adjectives in "Sovereign Society of Solicitous Republics", where the validity of 'sovereignty' is ironically called in question by the sense of "solicitous"; the phrase also involves a pun on the abbreviation USSR (i.e., Union of Soviet Socialist Republics, Russian СССР = SSSR), making the reinterpretation even more mordant.

What D.C. Muecke calls "Irony of Simple Incongruity"¹³ and W. Booth "Clashes of Style"^{14a} is very frequent in Nabokov's prose. It can be found in direct and indirect speech, in narration, and in authorial comment. In some cases, it

expresses amused skepticism or gentle doubt, in others guarded disapproval, open disagreement, or strong criticism. All the examples of irony resulting from verbal incongruity are characterized by "a quick temporary clash of meanings"^{14b}, by a more or less apparent contradiction between the words in a sequence. Since this type of verbal irony is particularly frequent in Nabokov's fiction, a larger number of examples will be quoted; the contrasting elements are underlined:

a dark young man...gave the first signal for rapturous appreciation (CCL, 92)

Baum, the author, a...fussy individual with strong communistic leanings and a comfortable income (LD, 126)

[many of the women] had found substitutes for creative power in various aesthetic pursuits, such as, for instance, the beautifying of committee rooms (CP, 104)

every one of his followers had some little defect..., a third had by accident beheaded his baby sister (BS, 73)

Beyond such routine action as forwarding false data to a few unlikely places, the police did nothing to help (AL, 118)

...it goes without saying that there is not a single jolt of talent to disrupt the ordered course of action [of the play] (LI, 71)

a factory worker's family spent a quiet evening at home, all dressed up, in a parlor (P, 81)

The author uses the striking image green leaves [italics] because green is the symbol of happiness and frustration (PF, 156)

Franz acquired sybarite habits of personal hygiene...He now washed his feet at least twice a week... He hardly ever skipped his Saturday bath... He made a point of changing his warm underwear at least once in ten days (KOK, 80).

For further examples, see Appendix 12.4.

Often an inconspicuous word suffices to invalidate the overt meaning, truth, or sincerity of a statement or to cast doubt on a situation, matter, or person. After the suicide of his friend, a young man pays a visit of condolence to the

mother of the dead, "roll[ing] at her feet and pound[ing] his head on the soft corner of the divan" (G, 61). The adjective soft effectively demasks the falseness of his grief and exposes his theatrical deliberation which providently suggests to him a soft corner of the divan for his show of despair. Or, when we read about an author that he is "writing about Life and Ideas - which are so much more important, of course, than mere 'art'" (SM, 283), the exaggerated affirmation ("so much more"), the treacherous "of course", and the deprecatory "mere" - in addition to the unwarranted capitalization s - betray Nabokov's radically different view of the writer's task.

In some cases the irony arises not so much from a disproportion between the verbal elements as from a particular way of phrasing an idea or an unusual perspective from which it is viewed:

Martha first of all thought of poison [to kill her husband] because of a woman's innate domestic bend, an instinctive knowledge of spices and herbs, of the healthful and the harmful (KQK, 161-2)

Perhaps she [Humbert's aunt] wanted to make of me, in the fullness of time, a better widower than my father (L, 12)

Naturally, in my capacity of psychotherapist, I [John Ray, Jr.] would have preferred obtaining the information revealed here [Humbert's memoir] not from the typewriter but from the couch (LS, 3)

Nabokov's irony, like all good irony, is characterized by indirection and deceptiveness, hiding its true face behind a more or less transparent mask. It subtly undermines the reality and truth of things by suggesting alternate ways of viewing them. Behind the appearance of things lurk unrealized possibilities and what seems to be firm ground frequently turns out to afford only a tenuous support. Nabokov's verbal irony consistently emphasizes the relative quality of human perceptions and opinions and exposes the ambiguities and incongruities inherent in human experience.

The immediate verbal context does not always supply sufficient evidence for the recognition of irony. Contexts exceeding a sentence need to be taken into account, and often the reader's previous or subsequent knowledge is necessary to appreciate irony. Hermann's wry remark "You would" (DS, 120) becomes ironical only in the particular context which precedes it: Orlovius, an old decrepit man, has proposed to drink to "the universal health". When Franz relishes the "elegant conversation" with Martha as "difficult but delicious" (KQK, 31), the reader easily recognizes the irony because he has witnessed their banal prattle on the previous pages. Similarly, Martha's angry remark to Dreyer that he understands "absolutely nothing about art" (KQK, 117) is ironical since it refers to an unbearably sentimental, cheap violin recital at a variety show; in addition, the reader is already familiar with Martha's lack of taste and with Dreyer's artistic sense. What the reader has been told previously serves as an ironic foil for what he presently reads about.

The reverse case is also frequent: in view of later information, a previous statement appears incongruent. That an academic program of "rather high-brow music and unusual offerings" is called by the President of the college "probably the most inspiring and inspired venture in the entire community" (P, 80) appears ironical not only in view of what the program offers (Russian folk songs, Shostakovich, Charly Chaplin movies, and an old Soviet "documentary" film), but also because the President is "almost totally blind" (P, 70) and generally misinformed (cf. P, 135-6). Martha, feeling insulted by Dreyer's suggestion that Franz (who is her lover) marry Isolda, one of the Portz sisters, ironically remarks to her husband: "Why don't you sample her? Or both together?" (KQK, 147); her intended irony turns against her when Dreyer later puts her suggestion into practice (KQK, 153-4). A hospital attendant indignantly interrupts the narrator in the act of spelling the name (Knight) of the patient he wants to

visit with the words: "I'm not an idiot, you know" (RL, 188); the denial, however, appears ironically doubtful when it later turns out that the attendant has sent the narrator to the wrong patient (a Mr. Kegan).

As has been shown before, the ambiguity of words is frequently a source of irony. The reader is usually in a position to appreciate the double meaning of an utterance, whereas the characters involved in the events are often confined to a more immediate, more superficial comprehension. The different senses of a word may refer to a present situation and specific context as well as suggest a less pertinent, yet possible, wider significance, which the characters cannot readily discern. The overt meaning of a word is subtly modified, undermined, or contradicted by covert implications of additional applications. Polysemy and homonymy are frequently used to emphasize the contrast between appearance and reality.

The oculist in Laughter in the Dark, examining the eyes of blind Albinus, concludes his consultation with the conversational phrase "And then we shall see" (LD, 250), without realizing the ironical implications of the phrase for the blind patient. The oculist uses the verb in the sense of 'find out'; for Albinus, however, the basic meaning is much more acute, as his melancholy question "Shall we see?" shows. Here is a passage from Despair:

On the stove lay open a battered book. There was a note scribbled in the margin by some person unknown, with blunt pencil: "Sad, but true" followed by three exclamation marks.... I perused the phrase that had appealed so much to one of my wife's predecessors: "Love thy neighbor," said Sir Reginald, "is nowadays not quoted on the stock exchange of human relations." (DS, 40)

Hermann does not know that his wife deceives him with her cousin Ardelion, although there is ample evidence¹⁵ that "the cloudless blue of [Hermann's] wedlock" (DS, 143) is a delusion. To Hermann the writer of the comment is "some person

unknown"; the reader, however, has reason to suspect that it is Ardelion. Ardelion's note takes the biblical commandment facetiously to mean 'make love to', not in the sense of 'hold dear, cherish'. From Hermann's perspective the unknown person's note is "meaningless" (DS, 99), but from the reader's point of view the irony can be fully appreciated. The fact that Lydia and Ardelion are playing durachki 'dupes' (DS, 75) also has an ironical double meaning: on the one hand it is simply the name of a card game, but on the other hand it deceptively hints at the lovers game of duping, i.e. cuckold-ing, an unsuspecting husband under his very eyes. On the eve of Hermann's departure, the lovers are playing an equally ambiguous game: patience (DS, 74); they are patiently waiting for the husband to leave to resume their adulterous activities. Especially in connection with their equivocal conversation, the ironical double entendre of the two words (and games) can hardly be overlooked, and even Hermann has the vague impression that the lovers' jokes are "loaded with meaning" (DS, 75), although he does not know in what way. Another example from Despair involving verbal ambiguity is Hermann's hyperbolic idiom "Oh, you deserve to be shot!" (DS, 174), directed at Felix, which cannot really be taken at its face value; Felix (and perhaps also the reader) does not take the words literally. Ironically, however, this is exactly what Hermann does a few minutes later when he shoots Felix (DS, 181). The double sense of the phrase as an exaggerated, humorous threat and as a serious expression of a real intention is, in view of later events, ironical.

Cincinnatus in Invitation to a Beheading does not know that M'sieur Pierre is his executioner, and the reader, too, may for some time remain ignorant of this. In his double role of fellow prisoner (deceptive surface) and headsman (real function), M'sieur Pierre's words are often cruelly ambiguous. When he tells Cincinnatus that he "was accused of attempting to help [him] escape from here" (I, 100), he seems

to refer to the crime or offense for which he was imprisoned. In a sense, however, he really has come to help Cincinnatus to escape, namely by beheading him and thus liberating him from his corporeal and mental prison. When Cincinnatus incredulously asks "Is that true?", M'sieur Pierre, continuing the cruel deception for some time (I, 100-107), protests that he never lies (which, in a way, is true) and that he has "ended up here...because of [Cincinnatus]" (I, 100) and that they shall "mount the scaffold together" (I, 101); the latter statement, this time quite unequivocal, is repeated forty pages later (I, 140), after M'sieur Pierre has dropped his mask. Cincinnatus does not realize that both men will mount the scaffold together in entirely different capacities, the one as victim, the other as executioner. Alluding to his physical strength, M'sieur Pierre slyly says: "I shall be honoured sometime to show you certain further interesting [underlined] demonstrations of agility and astounding muscular development" (I, 107), which Cincinnatus takes to be a reference to further circus acrobatics of the kind shown (I, 104-105), when the words viciously allude to the execution. Having expressed his vulgar opinions of women, M'sieur Pierre says: "...and now, instead of the raptures of love, dank stone, rusty iron, and ahead - well, you know what lies ahead" (I, 132). The cruel pun on ahead and a head ironically exploits Cincinnatus' ignorance. A similarly perverse streak of ironical humor is shown by Marthe's brother who asks Cincinnatus: "What do you have to lose?" (I, 94), playing on the meanings of the verb. The ironies result from or are possible because of the multiple meaning of words; much of the effect is due to the discrepancy between apparent and hidden meaning, between two characters' differing levels of perception, or between the protagonists' and the reader's knowledge.

In Lolita, John Farlow innocently says to Humbert in regard to the latter's plans with Lolita: "And whatever you feel

is right" (L, 103). He does not know, of course, what Humbert's real feelings for the girl are, but the reader is in a position to realize the irony contrasting a well-meaning phrase with an evil perversion involving two different levels of perception: and two different senses of the verb feel.

Three more examples from Ada will suffice to show the possibilities of ironical presentation based on multiple meaning. Under the pretext of having to discuss legal matters, Van wants to take Ada with him to Luzon. Ada's sister-in-law ambiguously suggests: "I'm sure you can satisfy most of those needs by having her [Ada] come a few times chez vous" (A, 518). This is, of course, perfectly true and given the sister-in-law's suspicious nature, the statement may indeed have been intentionally ambiguous; Van's needs can be satisfied without going to or making the pretext of going to Luzon. When Ada and Van return exhausted from one of their sexual sprees, disguised as horseback riding expeditions, Marina asks: "I wonder how many miles you rode to have our athlete drained so thoroughly" (A, 155). The verbs ride and drain are ambiguous, although Marina is unobservant enough not to have intended the double meaning. Ada's reply ("Only seven") continues the double entendre. Van's angry remark to Ada "to get rid of" her husband and his sister "right now" (A, 526) is humorously understood by Ada to mean 'do away with' rather than 'leave behind, get away from' when she remarks "Give me a fortnight".

2. Ironical Contexts

Nabokov's irony is predominantly an irony of fate. Fate is the hidden force which gives the random events of fictional life direction and meaning, which composes with unpredictable logic patterns of inevitability. It works stealthily and deceptively in ways unintelligible to the characters. Fate, whose role Nabokov plays in many of his works, is an ironical

artist whose method of composition is characterized by deception, originality, and surprise. "The unknown, the not yet experienced and the unexpected, all the glorious 'x' intersections" (A, 561) of the characters' experiences are artistically structured, and all chance, to paraphrase Pope, is direction which the protagonists cannot see.¹⁶ In the following discussion, some patterns of irony in the context of individual works will be shown.

The hero of "Details of a Sunset" is serenely unaware that Klara's love for him is only a figment of his imagination, for she is still in love with a foreigner who has recently left her. Mark consistently misunderstands or misinterprets the girl's words and actions (cf. D, 17, 20, 21); his merry dreams of future happiness are doubly ironical, because in the first place Klara does not love him and in the second place he will not live long enough to see Klara again, for he dies in an accident not far from her house. But his death at least saves him the pain of discovering that he is not loved, and in a way he dies happily.

In King, Queen, Knave, the theme of adultery implies deception of some kind, and its traditional treatment is often ironical or at least humorous. Nabokov playfully exploits the possibilities of the theme throughout the novel. Notwithstanding a noticeable parodic treatment of the subject, the following remarks will focus on the ironical aspects of the contrast between appearance and reality, delusion and fact. When Dreyer's return interrupts the "elegant conversation" between Franz and Martha, the latter cannot help feeling self-conscious, "as if there had been 'something between them,' and now came the husband causing them to behave with greater reserve" (KQK, 32). In view of later developments, this vague sensation of guilt is clearly ironical. Her husband's humorous question "How did you get on with my wife?", which embarrassed Franz has difficulty answering, is answered by Dreyer himself: "Fine" (35). Martha, pleased with the pro-

spect of having an affair with Franz, is seen smiling fairly often of late, "which gladdened Dreyer ineffably" (62), although the reason for her gladness is the reason for his later unhappiness. With a smile like that, muses Dreyer, "everything was bound to go well" (62), another ironical delusion. After Martha and Franz have become lovers, she appears to her husband more beautiful and desirable, and he has the feeling "that she was after all happy with him" (102). Once the reality of adultery is established, Dreyer becomes repeatedly the victim of false appearances. When he leaves for a skiing vacation, he innocently encourages his wife to have "a good time" and go out with Franz (148). Other characters, too, participate in the irony. The store manager, "thinking this would please the boss [i.e. Dreyer]" (103), lets Franz leave work earlier, not realizing that this actually helps the adulterous couple to be together longer. At another point, aunt and nephew are contemplating the possibility of Dreyer's death and break out in uncontrollable laughter at the vision of a rosy future; a passerby, watching them, "glanced at the merry couple with approval and envy" (137).

Dreyer once considers returning unexpectedly from his ski trip to surprise Martha (whom he does not suspect of anything). The narrator interposes at this point with the remark: "Despite his keen sense of humor, Dreyer was too naively self-centered to realize how thoroughly those sudden returns had been exploited in ribald tales" (154). In the following, several stock situations of the theme of the husband's unexpected return are toyed with, rejected and yet partly realized by the narrator. In Dreyer's absence, the lovers revel in their bliss, uninhibitedly staging "a dress rehearsal of future happiness" (155). They even joke about the possibility of being surprised by Dreyer (155, 156), but Martha is confident that he would let her know of an early return beforehand. Even more ironical is her reassuring Franz by saying: "Oh, he won't be coming for a week yet. That's as

sure as death" (157). The dress rehearsal - as also a later one (250) - is a failure: disturbed by queer noises in the house, Martha and Franz separate seconds before a taxi with the sleeping Dreyer inside drives up, almost running over Franz as he crosses the street. The husband does come back early and does surprise his wife; ironically, however, this does not produce the result it does in "ribald tales": "The next instant he [Dreyer] knew perfect happiness. There was a magnificent smile on Martha's face" (160). What Dreyer takes to be a radiant welcoming smile for the husband is actually a smile of relief, for she has just escaped discovery.

Some time later, Dreyer runs into an old mistress of his who repeatedly asks him if he is happy with his wife. Dreyer is evasive and prefers recalling a play he had seen with his mistress. The play, King, Queen, Knave, ironically foreshadows his own situation (174-6), as the quotations show. When she ventures the suggestion that Martha, his "queen" as she says, deceives him, Dreyer confidently replies: "Lovers! She does not know the first letter of adultery" (175), not realizing that his wife has gone far beyond the first letter already. He complacently believes that "the queen's coldness is the best guarantee, the best loyalty" (176). Similarly, he is unaware of Martha's almost daily betrayals and that her "Hindukitsch gymnastics nearly every day" (205) are of a sexual nature.

After a visit to an exhibition of crime, appalled by the brutality and senselessness of murders and executions, he returns to Martha and Franz, pleasantly relieved "at seeing at last two familiar, perfectly human faces" (209). Both have been plotting for weeks how to murder him. When chance finally suggests that drowning would be the best method of killing Dreyer, Martha is happy, which fills her husband, ignorant of the cause for her happiness, with considerable elation (212-4). The farcical scene where husband and lover

attempt to open the door of Franz's room where, unknown to both, Martha waits for her lover and desperately tries to conceal her presence from Dreyer by holding the door shut is suddenly brought to a close by the intervention of Enricht - a deus ex machina in his own right - who tells Franz that his "girl" is in the room. Dreyer's amusement about this revelation ("Aha, that's what you're up to" [221]) is ironically out of place, since the "girl" is his wife. He finds unspeakably comic the idea of his nephew "fondling a big, hefty sweetheart" (222) - strong enough to physically oppose two men trying to force open the door against her will - , as he later tells Martha, who cynically answers: "I think you're simply envious" (222). If Dreyer had really employed a private detective to find out if his clerks "lead an ascetic life"(222), as he pretends, the result of these investigations might have been rather unpleasant for him.

Before setting out on what is to be his last earthly venture (or so Martha thinks), Dreyer stops for a moment to watch an interesting chess game. He gaily warns White "that Black's knight was planning to attack White's king and queen with a forked check" (241), unaware that the constellation has certain symbolic implications (Dreyer as White's king, Martha as the queen, Franz as Black's knight). He realizes, however, that Black's position is desperate. Only a minute earlier he had good-naturedly warned Franz not to get drowned (240).

When Dreyer is finally in the boat which is to be his doom, Martha is looking with interest at his face which, she believes she is "seeing for the last time" (245), while she herself is contracting a fatal pneumonia. Dreyer, on his part, innocently refers to his immediate departure for Berlin (which he had not yet mentioned to Martha) with the ominously ambiguous words: "Actually, it's my last day" causing his wife to marvel at his premonitions (246). The reader, who knows of the murderous plan, suspects irony, but his expect-

tations, like Martha's, are ironically disappointed by the author. After Martha has postponed her husband's death she is confident that "the dress rehearsal has gone perfectly. Everything was under control" (250). Dreyer, too, believes that everything "is under control" (250), not realizing how narrowly he has escaped his doom. He parts from Martha, who is babbling in her sleep "about Franz, Frieda, Oriental gymnastics" (256), and travels to Berlin regretting that he is "leaving freedom behind" (260). Later he quips about drowning "in a Bach" (263).

Though most of the irony of these situations is based on the reader's knowledge of circumstances with which some characters are not familiar, he, too, can often assess only in retrospect the full scale of irony of the protagonists' words and experiences. Human aspirations, thoughts, and actions are characterized by the fallibility of their conclusions and the unpredictability of their consequences. As the title of the novel indicates, the three main characters are playing cards (KOK, 177, 216) in the hand of a supreme player, who may be variously called "the god of chance (Cazelty or Sluch, or whatever his real name [is])" (224), Enricht, alias Menetek-El-Pharsin (99), who knows that the whole world is "but a trick of his" (227), or Blavdak Vinomori or Vivian Badlook who knows absolutely everything about the protagonists' predicament (259). The name Dreyer suggests the adulterous triangle (German drei 'three'), and Bubendorf, Franz's family name, identifies him as the jack of the game (German Bube 'jack, knave'). At the same time Dreyer, Martha, and Franz are associated with the characters in Goldemar's play King, Queen, Knave (173-6, 216, 242) and represented as chess pieces (142-3, 241). And finally they also resemble the automannequins, the stylized animations of some Inventor (with a capital I) (192), created and manipulated by some superior power which guides their steps. The lives of the principal characters are directed by a force whose intentions they cannot divine.

Franz does not understand Martha's insinuation that only her husband's death will enable them to live happily; she carefully elaborates: "You see, people generally make all kinds of plans, very good plans, but completely fail to consider one possibility: death. As if no one could ever die" (136). Whereas she means to tell her lover that the best plan is to kill Dreyer (unless chance removes him in other ways), her words are unwittingly ironical. All human plans are subject to alteration and doubt, the ultimate insecurity being that one cannot know when death will come. Ironically, Martha applies the possibility of death only to her husband, and not to herself. Although she repeatedly shows her belief in chance and fate (cf. 136, 137, 138, 156, 160, 182), she does not heed their warnings. When Dreyer's death becomes an absolute necessity in Martha's mind, she herself falls ill (139); her optimistic view of recovery ("my cough is much less hard") is ironically undercut by Franz's innocently ominous remark that "there are still some cold days ahead" (149). At the end of the novel, it is again not Dreyer's death which materializes, but Martha who catches a fatal pneumonia. Before her husband boards the boat which is to take him to his doom, Martha has the feeling as if her ice-cold bathing suit is clinging to her "as if it were a sheet, and she dying" (243). The possibility of her own death had evidently never occurred to her, although several times she came near it.¹⁷

The irony arising from a character's misjudgment of a situation or his ignorance of the true nature of his experiences is very frequent in Nabokov's fiction. Again and again the protagonists are deceived by appearances and deluded by the intensity of their own hopes and passions which blind them to the manifestations of a different reality. The potato elf's feeling that he is loved causes him to misconstrue Nora's reactions (PE, 232) and gives rise to false expectations (PE, 234). His hopes are cruelly deceived by the course

of events, although he dies, mercifully, before finding out that his son, the hope of his own emancipation, did not live. A.L. Luzhin, the hero of "A Matter of Chance", is prevented by the cruelly smooth irony of fate to discover that his lost wife, in search of him, is on the very train where he is a waiter. A series of coincidences keeps him from seeing her. Albinus is incapable of recognizing the fatal pattern of deceptions and foreshadowings which constitute the plot of his illusory life. He is an actor in a banal film drama, cast as the unsuspecting elderly gentleman cheated by his mistress and her lover. The darkness of the little cinema, the unreal atmosphere of screen life, and the cheap conventions and situations of the relationship between the three protagonists is the background of the drama of delusion, blindness, and murder. Life is often like a film whose sense is hidden since one has come in in the middle of the action. Albinus' mistake is that he thinks that there is "no interest whatever in watching happenings which he could not understand since he had not yet seen their beginning" (LD, 20).

There is a double irony in Hermann's plan to prepare his later "suicide" by alluding to his wife's unfaithfulness. Serenely unaware that Lydia is actually betraying him, he tells an acquaintance that his wife has a fickle heart and is interested in somebody else (DS, 143). Orlovius, to whom he intimates his suspicion, is far from being the fool Hermann takes him for and remarks: "Certain things I have long observed" (DS, 143). Yet Hermann, whose "invention" is ironically confirmed by Orlovius, is so firmly convinced of his own cleverness and Orlovius' stupidity that he complacently thinks to himself how "wonderfully easy" it is to fool people. Up to the end, he believes in the success of his ruse (cf. DS, 159-60, 189).

Cincinnatus' anxious question "And the headsman hasn't arrived yet?" is ironically answered by the sudden entrance

of his "fellow-prisoner" whom fate, by ironical timing, identifies as the headsman (I, 131). In the case of Anton Petrovich, the irony arises from the contrast between confident expectation and unexpected disappointment. When one night he returns early from a business trip, he surveys the lighted windows of his apartment "conveying the soothing news" that his wife is at home; in the hall he hears the noise of running water coming from the bathroom which fills him with "fond anticipation" (AA, 85). But as he enters the bedroom, he finds his friend in the act of putting on his tie and the tumbled beds leaving no doubt that his wife and his friend have betrayed him in his absence. The "soothing news" turns into a cruel discovery, the "fond anticipation" into a crushing disillusion.

In the following scene, the irony widens from that of a specific context to one of a general irony of fate. The dying Alexander Yakovlevich is trying to reconcile himself to the idea of death:

"What nonsense. Of course there is nothing afterwards." He sighed, listened to the trickling and drumming outside the window and repeated with extreme distinctness: "There is nothing. It is as clear as the fact that it is raining."
And meanwhile outside the spring sun was playing on the roof tiles, the sky was dreamy and cloudless, the tenant upstairs was watering the flowers on the edge of her balcony, and the water trickled down with a drumming sound. (G, 324)

The inevitability of human error and the fallibility of speculations about the ultimate meaning of life and death are movingly summarized in this short scene. Equally deceptive is the conjecture which John Shade incorporates into his poem:

I'm reasonably sure that we survive
And that my darling somewhere is alive,
As I am reasonably sure that I
Shall wake at six tomorrow, on July
The twenty-second, nineteen fifty-nine,
And that the day will probably be fine;
(PF, 69)

Shade's "reasonably sure" hope for survival after death as that for fulfillment of earthly expectations is shown in the ironical light of deceptiveness: John Shade does not live to see whether his prognosis comes true as to the weather of July 22, 1959 or as to the survival after death. He is killed on the evening of the 21st of July.

Krug, the hero of Bend Sinister, is so unobservant that he not only overlooks the dangers surrounding him, but also confidently denies them when his attention is drawn to them. Mariette is a spy for the state, but Krug knows "perfectly well" that she is a harmless girl who occasionally goes to the pictures with a friend (as she says) and sees no reason to distrust her (BS, 163). Later Krug gets in touch with a man who has offered to smuggle him out of the country. When he says that he will only leave the country if he can take his son with him, the man (who is a government agent) conceives of the idea to use the son to blackmail the father into submission. His words, "I confess our little talk has clarified the whole situation to a most marvelous degree" (BS, 183), contain an ironical double meaning, of which Krug is unaware. Krug has just inadvertently given his enemies the handle they had been looking for (BS, 147, 203) to break his resistance.

For Humbert, irony is one way to gain a distance from the events of his personal past. He retrospectively weaves various patterns of irony in his memoir and shows how unreliable and unpredictable life is, how little life takes shape according to one's own wishes and expectations. Only in looking back is it possible to see the true nature or significance of this or that event, to discover an unnoticed mistake or a wrong decision, to recognize the fatal contribution of seemingly unimportant objects and experiences, details and words;

apprehensions may turn out to have been unfounded, hopes unjustified, or occasions and opportunities unused. In Lolita, there are many hidden coordinates of ironic patterning which Humbert has created to expose the ironic coincidences, errors, expectations, and incongruities which dominate life.

When Humbert writes his diary in his "smallest, most satanic, hand" (42) that only "a loving wife" (44) could ever decipher, he is convinced that there never will be such a woman in his life and that his "microscopic script" (44) is illegible to others. But later his loving wife Charlotte discovers and reads his diary (97-8). One entry in his little black book conjures up the vision of Lolita's mother "messily but instantly and permanently eliminated" (55), but his "idle and idiotic fancies" (55) miraculously come true through the intervention of "precise fate, that synchronizing phantom" (105).

Charlotte believes that sending Lolita to a summer camp is "so much healthier" and "so much more reasonable" (65) than having her stay at home. In view of the events in Camp Q. (139), Charlotte's belief proves ironically erroneous. In the same way, her later remark that camp will teach her daughter "to grow in many things - health, knowledge, and temper" and give her "a sense of responsibility toward other people" (66) is disproved by the facts. The love letter which Mrs. Haze writes to her lodger contains an ironical foreshadowing of her later fate: "...if I...don't have an accident (but what would it matter)" (69), for she does have an accident and its consequences are considerable (though in another sense than she envisaged). On the shores of Hourglass Lake, Humbert morosely ponders his dilemma for which the only solution seems to be "to destroy Mrs. Humbert" (86). Then the following conversation ensues:

[Charlotte:] "Shall we go in?"

[Humbert:] "We shall in a minute. Let me follow a train of thought."

I thought. More than a minute passed.

[Humbert:] "All right. Come on."
[Charlotte:] "Was I on that train?"
[Humbert:] "You certainly were."
[Charlotte:] "I hope so." (87)

Charlotte, of course, does not know that Humbert is plotting her destruction, and thus her eagerness to be included in his thoughts is ironically incongruous with the nature of Humbert's deliberations.

After Charlotte's death, Humbert notices that one of the fragments of the letter she had written immediately after she had discovered his ignominy reads "...or, maybe, I shall die..." (101). What before her death was presumably a conventional, hyperbolic (and melodramatic) phrase seems, after her death, ironically prophetic and unexpectedly literal. A similarly retrospective irony occurs in the short story "Breaking the News" where "an elderly émigré widow, who always wore black" (BN, 37), does not yet know that her son has died after falling into an elevator shaft. When she gets a postcard from her son, its contents seem to presage, from the reader's point of view (who knows of the son's death), the accident: "I continue to be plunged up to the neck in work and when evening comes I literally fall off my feet and I never go anywhere" (BN, 38; my italics).

When Humbert, standing before his wife's dead body, says of himself: "The widower, a man of exceptional self-control, neither wept nor raved" (100), the irony works on several levels at once. First of all, the statement seems to describe the effect of his composure on other people who would expect some show of emotion in such a situation and attribute its lack to the husband's "exceptional self-control". Then there is the ambiguity of both weep (for sadness or joy?) and rave (declaiming wildly and irrationally or talking with extreme enthusiasm?), which underlines the discrepancy between outward appearance or expectance and inner reality. Humbert is actually rejoicing that fate has solved all his problems and has difficulty hiding his elation. The "self-control" refers

on the surface to his retaining of visible grief and below it to his masking of happiness. Humbert continues playing the role of "distraught father" when he tells his friends of his intention to give his daughter a good time - "granted, of course, he lived" (103). Then "crafty Humbert" simulates a long-distance call to Lolita's summer camp and makes up the story that Lolita cannot be reached, being away on a long hike (102), which, ironically, turns out to be the truth (108-9).

Noticing the "immense zest" with which Lolita is planning their second tour, Humbert innocently wonders: "Was it thanks to those theatricals that she had now outgrown her juvenile jaded airs and was so adorably keen to explore rich reality?" (210). During those theatricals Lolita and Quilty had met again and decided to explore together "rich reality", undermining the appropriateness of Humbert's impression of Lolita's adorable keenness.

Irony is obviously one of the ways in which Humbert recreates the particular nature of the past as he sees it and a method to show the secret coherences and correspondences which shaped his life and which he could not discern then. He reconstructs and invents coincidences and subliminal links between events, giving his memoir an artistic shape. He finds or pretends to find in his past fatal patterns which he could not see while his "destiny [was] in the making" (213).

Pnin is repeatedly a victim of irony. He is often at odds with his surroundings and all too trustingly judges the appearances and his own abilities. The first scene of the novel already shows him "well satisfied with himself" (8) on the wrong train. He is happily unaware that the raving article about Liza's poetry was written by a paid critic; he proudly carries with him "a folded clipping of that shameless rave in his honest pocketbook" (45) and readily shows it to his friends. "Nor was he in the know concerning graver matters" (46), remarks the narrator, relating Liza's unfaithful-

ness and her obvious exploitation of Pnin's innocence by momentarily returning to him to get a free visa and passage to the United States (47). He is so forgetful that he urgently requests a book from the library which he himself possesses (65-6, 74). Like the Reverend Archibald Hopper performing his duties "in radiant ignorance of the intrigue that [is] on the point of dislodging him" (94), Pnin does not know that a similar fate is in store for him. The narrator insidiously suggests that as a boy Pnin played the role of the betrayed husband in an amateur performance of Schnitzler's Liebelei (178), a role which he is to play in reality many years later (46 f.). The narrator, being offered the part of an anonymous gentleman in the same play (178), declines, but later he is the anonymous gentleman who writes Pnin. Ironically, it is the narrator who has an affair with Liza, who marries Pnin when rejected by her lover (i.e. the narrator) (180-82).

In Pale Fire, the irony results mainly from the fact that its editor and commentator is obviously mad and does not see or prefers to ignore what is real. Without going into the subtleties of the question of who is the author of what or who invented whom or what, the following remarks proceed from the book's ostensible appearance as a scholarly edition of a poem entitled "Pale Fire" by John Shade with a preface and commentary by Professor Charles Kinbote.

Kinbote, who believes he is an exiled king, is an eccentric and a lunatic, who comes into the possession of the poem and uses it as a starting point for the presentation of his own ideas. His commentary has only a highly tenuous relation to the poem and does little to further its understanding. The world of John Shade, his autobiographical poem and its background, and the contemporary reality are only the smaller part of Kinbote's commentary. The poem "Pale Fire" is only a spurious point of departure for the editor's projections of a mysterious, distant northern land and the strange fate of its king. Throughout his commentary, there is a constant, odd

intermingling of Academia and Arcady, Appalachia and Zembla, contemporary reality and imaginary past. The lack of connections, or the discrepancies, between these levels creates a number of ironical effects in the novel. The deceptions, delusions, and incongruities in Kinbote's commentary are the result of the commentator's mad introversion and pathological inversion. Whether he unknowingly misinterprets or consciously misrepresents the facts, Kinbote cannot prevent the reader from becoming aware of a reality which is at odds with the one he sets forth. His errors, distortions, and inconsistencies alert the reader to the unreliability of his account and put him in a position to appreciate the ironies arising from the contrast between appearance and reality, subjective presentation and objective fact, deception and truth.

From the start, Kinbote is intent on building up the impression that the dead poet was his "sweet old friend" (85, 185), his amiable neighbor, friendly colleague, and congenial companion. Throughout his commentary, he refers to Shade as his friend (cf. 15, 16, 18, 28, 87, 186, 216, 308, 312), although there are many indications that Shade finds Kinbote's company annoying. Here are some examples of Kinbote's mis-estimation or misrepresentation of the relationship between himself and the poet:

John Shade valued my society above that of all other people (24)

This friendship was the more precious for its tenderness being intentionally concealed (25)

our friendship was on that...intellectual level where one can rest from emotional troubles, not share them (27)

the glorious friendship that brightened the last months of John's life (101)

The facts which emerge almost against Kinbote's will from his account clearly belie the assertion that he was "an intimate friend" (308) of Shade. The poet obviously prefers the company of his wife, his colleagues, or an old farmer to the obtrusiveness of his neighbor, and he is repeatedly annoyed at

Kinbote's insolent intrusions. From the beginning, Shade is constantly trying to evade his neighbor's attentions. Already on one of his first days in New Wye when Kinbote hurries over to help the Shades with their car, they suddenly start off, almost running over the surprised Kinbote. He ironically attributes the fact that he has not met his neighbors socially to their assuming that he preferred to be alone (20). Later the Shades realize that Kinbote is spying on them, and Sybil, noticing him peering through their window, quickly pulls down the blind because, Kinbote writes, she "hated the wind" (90). But he is not dismayed and a few days later surprises Shade in his kitchen reading a part of his poem to his wife. His appearance causes Shade to utter an "unprintable oath" (91) which he later explains as having resulted from his having mistaken, "with his reading glasses on, a welcome friend for an intruding salesman" (91). What Kinbote considers to be an intentional concealment of tenderness or troubles (25, 27), is actually Shade's attempt to control himself and not let Kinbote feel too openly his aversion (mingled, admittedly, with a degree of compassion and curiosity). Shade shows more pity than esteem for Kinbote, but he also realizes that on the strength of his eccentric imagination Kinbote may be considered "a fellow poet" (238). In another context, Kinbote recognizes that Shade is a compassionate, benign man who is "very kind to the unsuccessful" (238). And Kinbote is unaware that Shade refers to him when he says of somebody that he is "a person who deliberately peels off a drab and unhappy past and replaces it with a brilliant invention" (238).

Kinbote is too willing to accept explanations which will make the illusion of Shade's friendship seem real. He plays down Shade's unwillingness to go on walks with him, speaks of his "strangely reticent friend" (87), and imagines "John's sheepish but pleased grin" (183) upon being surprised in his holiday retreat, which Shade consciously kept secret from him in order to be undisturbed. After he has taken the poet home

one day in his car, Kinbote writes: "Henceforth I began seeing more and more of my celebrated neighbor" (23). What he means, however, is not see in the sense of 'keep company with', but quite literally see from a distance: he spies on him from the different windows of his house. Realizing that he had lived near Shade only for a few months, Kinbote pretentiously states that "there exist friendships which develop their own inner duration" (18), although the reader soon finds out that their acquaintance was very slight and rather reluctant on the part of Shade.

The next level of ironical delusion or deception results from Kinbote's role as scholar. His whole commentary is almost entirely unrelated to the poem it purportedly elucidates. And yet Kinbote repeatedly insists on his scholarly competence and probity, on his earnest desire to supply relevant information. But his proclaimed intentions and asserted modesty are constantly disavowed by his practice. Critical detachment is replaced by involved subjectivity, pertinence by irrelevance, effacement by self-assertion. Here are some comments which in the light of Kinbote's notes must appear ironical:

I have no desire to twist and batter an unambiguous apparatus criticus into the monstrous semblance of a novel (86)

A Commentary where placid scholarship should reign is not the place for blasting the preposterous defects of that little obituary (100; cf. 94, 102)

It is not easy to describe lucidly in short notes to a poem the various approaches to a fortified castle (106)

Disa, Duchess of Payn, whom he married in 1949, as described in notes to lines 275 and 433-434, which the student of Shade's poem will reach in due time; there is no hurry (112)

my reader will, I trust, excuse me for breaking the orderly course of these comments and letting my illustrious friend speak for himself (155)

a commentator's obligations cannot be shirked, however dull the information he must collect and convey. Hence this note (164)

Fain would I elucidate this business of parachuting
but...this is not strictly necessary in these notes
to Pale Fire (247)

I have done my best not to air any grievances (297).

The most important delusion producing a number of ironical contrasts and incongruities consists of Kinbote's conviction that his stories of Zembla have been essential for the creation of Shade's poem. He takes great pains to assure the reader that he has in fact "inspired" (308) the composition of "Pale Fire". In the foreword, he states that the poem

is the underside of the weave that antrances the beholder and only begetter, whose own past intercoils there with the fate of the innocent author (17).

Kinbote believes that he is the poem's "only begetter" and Shade only its author, that "the magnificent Zemblan theme... [is] the main thread in its [the poem's] weave" (91). "Pale Fire" is "their joint composition" (312), the result of "a secret compact" (80) between him and Shade. Already in his second note (74) Kinbote establishes, with the help of two forged lines, the fact that the poet has really absorbed "the live, glamorous, palpitating, shimmering material [he] had lavished upon [Shade]" (87). Repeatedly, Kinbote recalls situations when he told Shade stories of Zembla and the "glorious misfortunes" of its king (cf. 74, 80, 91). He fondly hopes that Shade will "recreate in a poem the dazzling Zembla burning in [his] brain" (80) and finally is sure that the poet has actually embarked upon the task of "reassembling [his] Zembla!" (260). Firmly convinced that "the sunset glow of the story acted as a catalytic agent upon the very process of the sustained effervescence" (81) which made Shade compose "Pale Fire", Kinbote is monstrously disappointed when he finds out that the poem contains next to nothing of his own vision.

He is only too willing, however, to discover an explanation for this absence of Zemblan material: "we may conclude that the final text of Pale Fire has been deliberately and

drastically drained of every trace of the material I contributed" (81). He also quickly finds the factor responsible for this "expurgation" in Sybil's influence on and domination over Shade. It is she, Kinbote maintains, who made her husband "tone down or remove from his Fair Copy everything connected with the magnificent Zemblan theme with which [he] kept furnishing him" (91). It is clear to the reader from the outset that Shade never had any intention of using Kinbote's stories.

The commentary tries to show retrospectively that the theme of Zembla is nonetheless there, hidden in the poem, and that with the help of the notes the reader may detect its influence. He mentions "a symptomatic family resemblance in the coloration of both poem and story" (81) which he has consciously created by "unconsciously [sic] aping the prose style of [Shade's] own critical essays" (81). The tenuousness of the relation between the Zemblan theme and the autobiographical poem is apparent, and the running commentary very rarely has any connection with the lines it supposedly refers to. Often Kinbote's notes present irrelevant details, idiosyncratic observations, and far-fetched explanations; in most cases, they entirely ignore the poem.

The interplay of poem and commentary, poet and annotator is a constant source of irony. Kinbote's delusion about his contribution of material to the poem and his belief in the importance of his commentary for the comprehension of "Pale Fire" is closely linked with the Shakespearean metaphor which accounts for the title of the poem and the book. On the level of the work's ostensible situation, Shade is obviously identified with the sun and Kinbote with the moon stealing the sun's light.¹⁸ Kinbote, however, is convinced that it is Shade who steals the light from him, that his poem receives its luminosity from "the sunset glow" (81) of the Zemblan theme. In retrospect he comes to realize that his commentary is "borrowing a kind of opalescent light from my poet's fiery orb"

(81). Both sun and moon, poet and commentator are thieves, and Kinbote describes his attempt as scholarly annotator as a task "to sort out those echoes and wavelets of fire, and phosphorescent hints, and all the many subliminal debts to [him]" (297).

Another factor of ironical incongruity can be found in the self-characterization of Kinbote in his commentary, which by its very nature demands the scholar's self-effacement. He tries to present himself as a humorous, modest, disinterested, and honest scholar, but in too many instances the reader becomes aware of aspects of his personality which are not in agreement with this picture. His complacency and self-importance oddly contrast with evidence of his incompetence and imposture. He constantly unsettles the reader by his eccentric judgments and views, his deceptiveness and vindictiveness. His "editorial integrity" (309), his self-appointment as Shade's "literary adviser" (308), his sense of humor, and his whole character are constantly subjected to doubt by Kinbote's own words. He is sly, unreliable, and deceitful and is not averse to rearranging reality if it does not fit into his scheme. The following statements are clearly in contrast with the facts as the reader has had occasion to perceive them or exploit the incongruity between Kinbote's pretense and his actual appearance:

perhaps, let me add in all modesty, [Shade] intended to ask my advice after reading his poem to me as I know he planned to do (16)

[In the index Kinbote mentions] his utmost courtesy towards his friend's wife (308)

[Kinbote's commentary to the lines : "But like some little lad forced by a wench / With his pure tongue her abject thirst to quench" (ll.161-2)] This is a singularly roundabout way of describing a country girl's shy kiss (147) [Kinbote misunderstands the sense of the lines, presumably because wench has only one meaning for the invert]

For further examples, see Appendix 12.5.

The ironies in Pale Fire are not restricted to examples based on Kinbote's ambiguous role, but comprise also a number of other observations and situations. When Gradus visits Bretwit and tries to gain the old man's confidence by presenting him with some documents, Bretwit says: "Naturally I appreciate the kind thought behind it" (178), not knowing that "the kind thought" behind the gift was to gain his confidence and induce him to tell Gradus the king's hiding place and kill the royal fugitive. Later the farcical secret code used by Gradus to communicate with headquarters (215-6) produces, through some ironical misunderstanding, evidence of the king's whereabouts, and Gradus is complimented by his superiors on his "phenomenal acumen" (255) - although it actually was only because of his incompetence that a false information became an effective measure.

Conmal, the Zemblan translator of Shakespeare, is blissfully ignorant of his limitations; he has learned English with the help of a lexicon (285), and his only visit to England is a dismal failure, because he cannot "understand the language" (286). Kinbote ironically remarks that he never had the heart to check the fidelity of Conmal's translations (286), and indications are that his English is somewhat deficient (285-6). It is in Conmal's translations that Kinbote reads Shakespeare. Confronted with the problem to find out from which of Shakespeare's works "pale fire" is taken, Kinbote remarks:

All I have with me is a tiny vest pocket edition of Timon of Athens - in Zemblan! It certainly contains nothing that could be regarded as an equivalent of "pale fire" (if it had, my luck would have been a statistical monster). (285)

His earlier retranslation of the pertinent passage has "silvery light" (80) for "pale fire". His confidence is ironically undermined by a deceptive truth, and his luck indeed a statistical monster.

Similar patterns of irony can be found to a greater or

smaller degree in most of Nabokov's fiction. Irony is used to undermine the characters' confidence in the appearance of things and to underline the fragility of their expectations. The world of Nabokov's protagonists is one of insecurity, deceptiveness, and doubt; nothing can be taken for granted or safely surmised, and everything may undergo secret, unpredictable metamorphoses.

Nabokov also employs irony to expose certain subjects and aspects of life to ridicule. Although he can at times be satirical and savage, his criticism and deprecation is most often conveyed through irony. As he admits himself, he has "neither the intent nor the temperament of a moral or social satirist" (SO, 22), although there are many passages in his novels where he gives rein to his usually restrained talent for satirical observation and indignant comment. But mostly he remains detached, aloof, and distant from the incongruities and absurdities he finds in the world. For himself as well as for his characters he rejects moralizing views and reformatory notions; he is fiercely adverse to common notions and general concepts. They are felt to be an insult to the complexity and richness of the individual consciousness, which is too varied to be restricted and governed by mechanical laws, social doctrines, or psychological generalities. The absolutes of Nabokov's "philosophy" are freedom, individuality, originality, pride, and imagination. Everything which interferes with or limits them is subjected to ironical treatment.

The term which subsumes a number of aspects mocked and scorned by Nabokov and a number of his heroes is poshlust or punningly transliterated poshlust. In his Nikolai Gogol he has outlined his view of poshlust and characterized its typical appearances (GO, 63-74). A shorter definition can be found in a 1966 interview:

Corny trash, vulgar clichés, Philistinism in all its phases, imitations of imitations, bogus profundities,

crude, moronic and dishonest pseudo-literature... in contemporary writing we must look for it in Freudian symbolism, moth-eaten mythologies, social comment, humanistic messages, political allegories, over-concern with class or race, and the journalistic generalities we all know. (SO, 101)

The spectrum of Nabokov's dislikes is much larger and more varied than that of his likes. He mercilessly exposes the false pretentiousness of trite phrases, of objects of popular art or popular metaphysics and ridicules every variety of political propaganda.¹⁹ With a fiercely individual sophistication bordering on arrogance, Nabokov ironizes the insipidity and absurdity of certain ideas and fashions. Rather than preaching with a raised finger, he prefers to ridicule poshlust by pointing to its extreme forms and innate contradictions. Believing, as he does, that "a good laugh is the best pesticide" (SO, 117), both irony and parody are his favorite techniques of unmasking sham truths and falsely important concepts.

The irony may subtly turn a conviction into a disavowal by showing it in the light of an inherent incongruity, as in the following statement:

Whatever political opinions we hold - and during my long life I have shared most of them - it cannot be denied that a government is a government and as such cannot be expected to suffer a tactless demonstration of unprovoked dissension or indifference. (BS, 48)

Or it may be more openly critical and derisively indignant and express its resentment in a "satirical" way, as in the narrator's comment on the biography of his rival:

The Lethean Library, for all its incalculable volumes, is, I know, sadly incomplete without Mr Goodman's effort. ... Mr Goodman's method is as simple as his philosophy. ... 'Post-war Unrest', 'Post-war Generation' are to Mr Goodman magic words opening every door. There is, however, a certain kind of 'open sesame' which seems less a charm than a skeleton-key, and this, I am afraid, is Mr. Goodman's kind. But he is quite wrong in thinking that he found something once the lock had been forced. Not that I wish to suggest that Mr Goodman thinks. He could not if he tried. (RL, 58-9)

And often the irony grades into satire, as in the following passage:

...émigrés regarded as monstrously un-Russian and subhuman the behavior of pampered authors in the Soviet Union, the servile response on the part of those authors to every shade of every governmental decree; for the art of prostration was growing there in exact ratio to the increasing efficiency of first Lenin's, then Stalin's political police, and the successful Soviet writer was the one whose fine ear caught the soft whisper of an official suggestion long before it had become a blare. (SM, 282)

"I am aware," says Nabokov, "of a central core of spirit in me that flashes and jeers at the brutal farce of totalitarian states" (SO, 113), and works like "Cloud, Castle, Lake", "Tyrants Destroyed", Invitation to a Beheading, "Conversation Piece, 1945", or Bend Sinister are undisguised indictments of totalitarianism and brutality. Nabokov makes fun of vulgarity and pretentiousness by showing their inherent flaws, incongruities, and inanities. The superficiality and falseness of certain concepts are ironically exposed by presenting them in terms incompatible with those of their own claimed importance and by showing to what ludicrous extremes they lead if they are not checked by intelligence and good taste. Nabokov does not so much teach a lesson (and to him "satire is a lesson" [SO, 75]), nor does he only play games ("parody is a game" [SO, 75]); the predominant technique of criticizing poshlust is irony. In the light of ironical presentation, the hidden flaws and contradictions, claims and promises of sham ideas reveal their grotesque shapes, their underlying viciousness, and their self-defeating incongruities.

Among the subjects of Nabokov's irony are Freud and psychiatry²⁰, Marx and Communism²¹, academic pretentiousness²², brutality and vulgarity²³, totalitarianism²⁴, symbolism²⁵, bureaucracy²⁶, popular culture²⁷, progressive education²⁸, and sham art, in particular political, topical, human interest, and regional literature²⁹.

In the case of more extended passages which expound certain theories or voice certain convictions, the irony is implicit in the statements themselves rather than applied from the outside (the narrator or critic). The speaker, who ostensibly is a firm believer in the opinions he extols, undermines the plausibility of his words by the way he formulates them, by certain unintentional ambiguities and inconsistencies in his presentation. He gets tangled up in the unsuspected or overlooked incongruities or contradictions of his own position or is ludicrously unaware of the implications or consequences of his views. Thus the speaker often achieves the opposite of what he set out to achieve and makes his conviction appear dubious rather than persuasive. Exaggeration, understatement, false logic, inconsistency, ambiguity, and distortion often invalidate the arguments and cause the reader to question their truth. Here is an example from Despair, where Hermann, ostensibly not averse to Communistic views, delivers a sociological apology of his art:

As I am far from being an enemy of the Soviet rule, I am sure to have unwittingly expressed certain notions in my book, which correspond perfectly to the dialectical demands of the current moment. It even seems to me sometimes that my basic theme, the resemblance between two persons, has a profound allegorical meaning. This remarkable physical likeness probably appealed to me (subconsciously!) as the promise of that ideal sameness which is to unite people in the classless society of the future; and by striving to make use of an isolated case, I was, though still blind to social truths, fulfilling, nevertheless, a certain social function. ... Therefore I do think that Soviet youths of today should derive considerable benefit from a study of my book under the supervision of an experienced Marxist who would help them to follow through its pages the rudimentary wriggles of the social message it contains. (DS, 168-9)

The whole passage, of which only a part is quoted here, is an attempt by Hermann to justify his book and its theme with the help of an extraneous Marxist ideology. His suggestion of a Communist interpretation of his theme in terms of dialectical materialism shows how adaptable the approach is and how

crude at the same time. Even a bourgeois like Hermann may "unwittingly" express Communist truths corresponding perfectly to the dialectical demands "of the moment" (!) or be "subconsciously" attracted by the ideal sameness of all people in a classless society. Only an "experienced Marxist", however, will be able to discern these subtle ingredients. In an earlier passage, he had mentioned the "wonderful values" of the new (Soviet) Russia and stated that Communism will create "a beautifully square world of identical brawny fellows, broad-shouldered and microcephalous" (DS, 30). The dubious application of a sociopolitical theory to literary art and the incongruous vision of an ideal world are ironically vitiated by the way in which they are presented.

Here is a piece of Paduk's official propaganda, interpreting the meaning and true function of the freedom of the press:

For a citizen of our State a newspaper is a collective organizer whose business is to prepare its readers for the accomplishment of various assignments allotted to them. Whereas in other countries newspapers are purely business ventures, firms that sell their printed wares to the public, ... our press... guide[s] the activities and the emotions of [the] readers in the necessary direction.

In other countries we observe an enormous number of competing organs. Each newspaper tugs its own way and this baffling diversity of tendencies produces complete confusion in the mind of the man in the street; in our truly democratic country a homogeneous press is responsible before the nation for the correctness of the political education which it provides. The articles in our newspapers are not the outcome of this or that individual fancy but a mature carefully prepared message to the reader who, in turn, receives it with the same seriousness and intentness of thought. ...

Our newspapers are published by governmental and public organizations and are absolutely independent of individual, private and commercial interests. Independence, in its turn, is synonymous with freedom. This is obvious. (BS, 165-6)

The pamphlet from which the above quotation is an excerpt with characteristically undefined and unproved claims and falla-

cious reasoning reverses the values of individuality, freedom, and independence in the interest of political indoctrination. Absolute statements (e.g., "complete confusion", "truly democratic", "political education", or "absolutely independent") and vague, intentionally veiled, concepts (e.g., "collective organizer", "various assignments", "guide the activities and the emotions", "the necessary direction", "homogeneous press", "correctness", or "message") are indicative of a conscious deception and glib argumentation. The contrast between the pretense of the pamphlet and the reader's awareness of its spurious logic, between its sound appearance and the underlying sinister intention ironically deprives the argumentation of its intended effectiveness.

A similar perversion of human intelligence as well as values can be detected in the speeches of M'sieur Pierre, who pretends to be a man of taste and culture, but exhibits in his own words that he lacks these qualities. He is petty-minded, obnoxious, and gross. The smugness of his manner and the complacency of his opinions ironically undermine the validity of his views which are sham, shallow, and completely worthless. Here are some examples:

[M'sieur Pierre about himself:] "I don't want to boast, but in me...you will find a rare combination of outward sociability and inward delicacy, the art of the causerie and the ability to keep silent, playfulness and seriousness..." (I, 77)

"The pleasure of love," said M'sieur Pierre, "is achieved by means of the most beautiful and healthful of all known physical exercises. I said 'achieved' but perhaps 'extracted' would be even more apt, inasmuch as we are dealing precisely with a systematic and persistent extraction of pleasure buried in the very bowels of the belaboured creature." (I, 138)

"Next...we pass on to pleasures of a spiritual order. Remember the times when, in a fabulous picture gallery, or museum, you would suddenly stop and be unable to take your eyes off some piquant torso - made, alas, of bronze or marble. This we can call the pleasure of art; it occupies an important place in life." (I, 140)

M'sieur Pierre's vulgar, perverted ideas about love and art beside contrasting with what the reader has already found out about him disqualify themselves by the incongruous connections they establish between a lofty concept and its banal interpretation. Both love and art are seen only in the most crude physical terms, ironically emphasizing the incompatibility between the speaker's pretense to culture and refinement and his utter lack of taste and intelligence. His indignant response to the charge that he exudes a bad smell ("any suffering is customarily regarded with respect" [134]) also ironically contrasts with his own cruel treatment of Cincinnatus.

One final example of ironical self-disparagement in a longer passage is the speech of the grocer in the beginning of Bend Sinister. His praise of the state and his trite views of life disqualify both his ideas and his own character through the very way in which he expresses himself:

Of course our Ruler is a great man, a genius, a one-man-in-a-century-man. ... I shall always remember - and shall pass it on to our grandsons - what he said that time they arrested him at the big meeting in the Godeon: I, he said, am born to lead as naturally as a bird flies. I think it is the greatest thought ever expressed in human language, and the most poetical one. Name me the writer who has said anything approaching it? ...

We are quiet people, we want a quiet life... For instance everybody knows that the best moment of the day is when one comes back from work, unbuttons one's vest, turns on some light music, and sits in one's favorite armchair, enjoying the jokes in the evening paper or discussing one's neighbors with the little woman. That is what we mean by true culture, true human civilization, the things for the sake of which so much blood and ink have been shed in ancient Rome or Egypt. ...

We must now educate the ignorant, the moody, the wicked - but educate them in a new way. Just think of all the trash we used to be taught. ... Think of the millions of unnecessary books accumulating in libraries. The books they print! You know - you will never believe me - but I have been told by a reliable person that in one bookshop there actually is a book of at least a hundred pages which is wholly devoted to the

anatomy of bedbugs. Or the things in foreign languages which nobody can read. And all the money spent on nonsense. All those huge museums - just one long hoax. Make you gape at a stone that somebody picked up in his backyard. Less books and more commonsense - that's my motto. People are made to live together, to do business with one another, to talk, to sing songs together, to meet in clubs and stores, and at street corners - and in churches and stadiums on Sundays - and not sit alone, thinking dangerous thoughts. ... You will teach young people to count, to spell, to tie a parcel, to be tidy and polite, to take a bath every Saturday, to speak to prospective buyers - oh, thousands of necessary things, all the things that make sense to all people alike. (BS, 18-20)

Reflected in these examples is Nabokov's own detestation of vulgarity, collectivism, banality, and poshlust. His novels and short stories contain a large number of characters who deprecate freedom, individuality, tenderness, literature, and disinterested knowledge. Nabokov has devoted a whole story to the mercilessly ironic treatment of certain post-War apologists of Germany's culture and the country's role in the history of the Second World War. With barely restrained indignation, the short story "Conversation Piece, 1945", previously entitled "Double Talk", exposes the hypocrisy and glibness of ignominious attempts to exculpate Germans by showing that they had been misled by Hitler and Nazism and had been cruelly deceived by a madman. The responsibility for the atrocities is thus easily shifted to causes and conditions outside human influence. In the story, a Dr. Shoe is intent on proving that the German people have innocently stumbled into a situation for which they cannot be held responsible. During the discussion, he reveals his own fascistic mind and insidious logic. His perverted arguments show that the danger of totalitarianism and brutality is far from being merely a historically conditioned, general phenomenon, but has deeper roots. Here is a sample of Dr. Shoe's argument:

"Naturally he [Hitler] was mad! ... Look, only a madman could have messed up the war the way he did.

... It was madness to attack Russia instead of invading England. It was madness to think that the war with Japan would prevent Roosevelt from participating energetically in European affairs. The worst madman is the one who fails to consider the possibility of somebody else's being mad, too. ... And that was Adolf Hitler's mistake. Being mad, he failed to take into account the scheming of irresponsible politicians. Being mad, he believed that other governments would act in accordance with the principles of mercy and common sense." (CP, 103)

Throughout his talk, Dr. Shoe speaks of the Germans as "dreamers" (104) and Germany as "the country of art, music, philosophy, and good humor" (105). He goes on to show that in the war the Germans always "acted like soldiers and gentlemen" (106):

"I will ask you to imagine German boys proudly entering some Polish or Russian town they had conquered. They sang as they marched. They did not know that their Führer was mad; they innocently believed that they were bringing hope and happiness and wonderful order to the fallen town. ... As they bravely marched through the streets in all their finery, with their wonderful war machines and their banners, they smiled at everybody and everything because they were pathetically good-natured and well-meaning. They innocently expected the same friendly attitude on the part of the population. Then, gradually, they realized that the streets through which they so boyishly, so confidently, marched were lined with silent and motionless crowds of Jews, who glared at them with hatred and who insulted each passing soldier, not by words - they were too clever for that - but by black looks and ill-concealed sneers." (107)

The too obtrusive irony of the speaker's exculpation makes the story one of Nabokov's less successful fictional works. Especially in some works written between 1936 and 1947 (e.g. "Cloud, Castle, Lake", "Tyrants Destroyed", Invitation to a Beheading, or Bend Sinister), Nabokov shows that he can react strongly to the threats of totalitarian regimes, brutality, and vulgarity to freedom and individuality. Irony is his main weapon to expose the perversions, absurdities, and incongruities of all aspects and varieties of poshlust.

XIII

Transcendent Designs

the main, sacred quiddity
and eyespot of a poet's
genius [SO, 234]

As a consequence of their frequent recurrence in several of Nabokov's works, a number of motifs and metaphors acquire a central importance; they establish connections between the individual works in which they appear and point to the creative mind from which they originate. They may be termed "transcendent designs"¹ figuratively conveying fundamental aspects of the artist's vision and expressing pervasive characteristics of reality as his protagonists experience it. Through their repeated appearance in different works, these motifs and metaphors create, in addition to their function in the context of individual works, a set of concepts or modes of perception and presentation, which consistently shapes and organizes the various fictional worlds on a superior level. They are at once concrete visions and specific expressions of experience within the fictional reality and transcendent designs of the controlling and ordering imagination outside it.

A number of motifs included in this discussion (e.g., trains, mirrors, or butterflies), though strictly speaking they are not metaphors, also function as transcendent designs, "windows giving upon a contiguous world" (SM, 288), producing extensions and intensifications of meaning by quasi-metaphorical transfer. They have a concrete function and sense in the design of the individual work and simultaneously

enlarge upon this specificity by an emblematic elaboration of meaning. This double function may not always be immediately perceptible in a particular context. But here again, the repetition of the motif as a structural stylization signals a wider frame of reference. On the level of the immediate fictional context, they are organically incorporated in the texture of the individual work, whereas on the level of artistic structure, they may be seen as transcendent ciphers, as indications of the creator's subliminal presence, as coordinates of an aesthetic pattern.

Some of the transcendent designs have a venerable tradition in European literature and thought, and in Nabokov's fiction a number of fundamental metaphors for the human condition have been resurrected and revitalized. Speaking of Shakespeare's genius, Nabokov has said:

The verbal poetical texture of Shakespeare is the greatest the world has known... With Shakespeare it is the metaphor that is the thing, not the play. (SO, 89-90)

This special admiration may account for Nabokov's use of a number of central metaphors from Shakespeare's plays in his fiction.

It may be necessary at this point to be cautioned by Nabokov against a symbolic interpretation of some of his motifs and metaphors. He has repeatedly voiced his aversion to critics who find symbols in his fiction:

The notion of symbol itself has always been abhorrent to me... The symbolism racket in schools attracts computerized minds but destroys plain intelligence as well as poetical sense. It bleaches the soul. It numbs all capacity to enjoy the fun and enchantment of art. (SO, 304-5)


Neither words, nor details or objects are symbols of something else "but live fragments of specific description, rudiments of metaphor, and echoes of creative emotion" (SO, 305). A symbolic interpretation replaces the concrete perception by an abstract concept, the special observation by a general idea; it substitutes, as Nabokov puts it, "a dead general

idea for a live specific impression;"².


The procedure adopted here of selecting certain motifs and metaphors from different works and discussing them in terms of an underlying general significance is inevitably unfair to the designs themselves as well as to their meaning within the individual works from which they have been isolated. Although occasionally they will be interpreted before the background of the fictional context in which they occur, the general aim was to show certain pervading visions and concepts in Nabokov's fiction which subtly structure his work. The specific instances of concrete description and functional detail may be seen to condense - through repetition in a work or reappearance in several works - to subliminal manifestations of the author's presence; they combine to form related aspects of a central vision.

Professor Van Veen's remarks about the relationship in his work between literal and figurative meaning, between concrete visualization and metaphorical expression is worth remembering:

I compare a real experience to the condition of the real commonplace object. Neither is a symbol of the other... they are not interchangeable, not tokens of something else. (A, 363)



It is hoped that, in following some of Nabokov's transcendent designs, the present writer is not actually discovering his own footprints.³



Amid the names of persons and places and the subjects and enthusiasms listed in the Index of Speak, Memory, one is struck by the somewhat incongruous inclusion of "honeysuckle" - incongruous since none of the other flowers mentioned in the text appear in the index. A look at the individual occurrences of "honeysuckle" reveals that (a) it has very personal and emotional associations for the author, that (b) it appears at certain significant points in the memoir, and that (c) it is a motif combining various important themes of the autobio-

graphy. The first mention already makes clear the connection between the specific flower bush and its function as a device of artistic patterning. Nabokov writes that at one point he toyed with the idea of entitling his life story The Anthemion, "which is the name of a honeysuckle ornament, consisting of elaborate interlacements and expanding clusters" (SM, 11). The artistic principle of Speak, Memory is the imaginative composition of personal experiences into "thematic designs" (SM, 27) which form an ornament of interlacing lines and expanding clusters. In the autobiography, recollected fact (the honeysuckle bush growing outside the Nabokov manor Vyra) and structural stylization converge. The honeysuckle is connected with the memory of his father being tossed up by villagers in front of the house and subtly metamorphosed into the funeral lilies foreshadowing the death of his father (SM, 30-32); it is intimately linked with "the inexplicably nostalgic image of 'home'" (SM, 76) in the child's mind when returning to Russia after an extended stay on the Adriatic; and it introduces the lepidopteral theme (SM, 120). Personal past, individual emotion, and memory's artistic design come together in the emblematic reappearance of the honeysuckle.

There are a number of such motifs in Nabokov's works which function both as "live fragments of specific description" (SO, 305) and as transcendent designs. Among the motifs introduced in Speak, Memory (and mentioned in the Index), the metaphorical function of chess, lepidoptera, magic lanterns, spirals, stained glass, or trains cannot be overlooked. They recur in a number of Nabokov's fictional works and assume a significance beyond that of their immediate context. Thus spirals are often mentioned in connection with problems of space, time, and consciousness⁴; magic lanterns are associated with memory, the past, and death⁵; and stained glass is closely related with childhood, memory, and imagination⁶.

It will be seen in the following discussion of nine important transcendent designs that they are not symbols conveying general concepts, but are flexible motifs and metaphors summoned both for their visual and imaginative power and their "philosophical" precision and depth. The same metaphor may be used to express different ideas and may assume a number of functions in different contexts. Thus trains are used to characterize the protagonists' imprisonment in exile and time or to emphasize the transitoriness of life, just as metaphors relating certain aspects of existence to those of a theatrical performance may convey a variety of different facets of resemblance. The same vehicle may refer to several different tenors, just as the same tenor may be expressed by a number of different vehicles. Thus, for example, émigré life is characterized by the images of trains, prisons, mirrors, or dreams, and death as the destination of the train, the exit from the prison, the awakening from a dream, or the denouement of a drama.

1. Trains

Nabokov's infatuation with trains dates back to his early childhood experiences. The "great and glamorous Nord-Express" (SM, 141) stands for exciting trips to Berlin, Paris, Biarritz, and Abbazia which were regular events in the life of his family. Several such trips are recalled in Speak, Memory. Even after seven decades Nabokov admits that his "childhood moments of excitement and wonder are still brought back by the mystery of sighing stops in the middle of the night or by the first morning glimpse of rock and sea" (SC, 203). In his autobiography and in many fictional works, he fondly evokes the charm and splendor of trains, their old-world comfort and elegance, and the manifold enchantments they gave to the responsive passenger (cf. SM, 143-6). The magic of train journeys is especially strong at night:

the soft crackle of polished panels in the blue-

shaded night, the long sad sigh of brakes at dimly surmised stations, the upward slide of an embossed leather blind disclosing a platform, a man wheeling luggage, the milky globe of a lamp with a pale moth whirling around it; the clank of an invisible hammer testing wheels; the gliding move into darkness... (RL, 9-10).

Like Sebastian Knight, Nabokov seems to have a "strange, almost romantic, passion" (RL, 9) for trains. Often it is simply the pleasant experience of light reflections, unfamiliar noises, moving sights, and changing perspectives which accounts for the thrill. Watching the world whirl past the window and imagining a passerby's vision of trains "with fabulous destinations" (GL, 133) affords pleasure⁷ as do the various sounds⁸ and sights connected with journeys by train⁹. Similar to the narrator of "Time and Ebb" who reserves a special place in his recollections for trains (TE, 130), Nabokov takes a nostalgic look back on the past glamor and excitement of the trains of his childhood and youth: "Gone the panache of steam, gone the thunder and blaze, gone the romance of the railroad" (SO, 203).

In the following passage from Speak, Memory, Nabokov introduces a significant sub-motif which becomes central in Glory:

One night, during a trip abroad, in the fall of 1903, I recall kneeling on my (flattish) pillow at the window of a sleeping car...and seeing with an inexplicable pang, a handful of fabulous lights that beckoned to me from a distant hillside, and then slipped into a pocket of black velvet: diamonds that I later gave away to my characters to alleviate the burden of my wealth. (SM, 24)

Those fabulous lights accompany the hero of Glory throughout his life, from Yalta, to Southern France, Switzerland, and finally back to Russia. Martin Edelweiss is an enchanted traveler who follows the magic attraction of those lights and repeatedly catches glimpses of them from train windows, beckoning mysteriously. He seems to find in them "a magical and demanding impulse, the presence of something for which

alone it was worth living" (GL, 20). As he travels across Western Europe, "his beloved lights" (GL, 41) are always with him and become more and more associated with the "diamond lights of Yalta" (GL, 20), with the first and lasting thrills of his Russian childhood. Thus the nostalgic memory of the past flashes out of the darkness of anonymous landscapes which are rushing past the windows of various trains (GL, 20-22, 24, 41, 157, 159, 166) and urges Martin to attempt to cross the border into "Zoorland", as he romantically calls the "remote northern land" (GL, 162)¹⁰. During the long years of exile, Russia has acquired the necessary "shade of enchanting mystery" (GL, 162) to fire his imagination and excite his desire for adventure. The aimless train journey into which Martin's whole life has turned (GL, 5, 157) has finally found a direction and a destination.

In Glory, trains are not merely objects of youthful enthusiasm and romantic glamor, but constitute an essential aspect of Martin's life as an émigré, "doomed to live far from home" (GL, 63). He enjoys the spiritual solitude of his existence and the excitement of discovering the unknown, but he has no solid bearings in the world he lives in. He is "a wanderer, alone and lost in a marvelous world" (GL, 161). His train journeys offer him possibilities of seeing more of the world, but they do not permit him closer knowledge. The distance from and fleetingness with which the traveler perceives the reality outside his window do not allow a more intimate and lasting contact with it:

Martin developed a passion for trains, travels, distant lights, the heartrending walls of locomotives in the dark of night, and the waxworks vividness of local stations flashing by, with people never to be seen again. (GL, 24; my italics)

What rushes by outside remains mysterious and unexplorable. The train's incessant movement prevents a direct and longer experience of reality. The passenger's "cosmic curiosity" can never be satisfied (see XI.4); the exhilarating vistas, the comfort, and the speed of his journey cannot dissipate

his awareness of the superficiality of his impressions and sensations. He is shut off from the surrounding reality, unable to take part in the life around, forever in motion.

In "Cloud, Castle, Lake", the hero, sitting in the train, enjoys "the fleeting gifts of the road", the "charm the world acquires when it is wound up and moving like a merry-go-round" (CCL, 92), but is at the same time saddened by "the anonymity of all the parts of a landscape, so dangerous for the soul, the impossibility of ever finding out where the path you see leads" (CCL, 92). When he discovers some especially beautiful spot, one that vaguely reminds him of Russia, he cannot "stop the train and go thither" (CCL, 93), for the train rushes on. His decision to end his journey is thwarted by his fellow travelers who force him to board the train again and continue the trip. The train is the expression of the ruthless movement of life which offers fleeting glances of happiness and enchantment, but denies the individual a more direct and lasting fulfillment. The beautiful sights of a mysterious and strange reality outside cannot compensate for the sad knowledge that the train's inexorable movement prevents the passenger from coming into close contact with the things he sees. The train of life follows a rigorous schedule which cannot be altered by human wishes.

The relentless progress of the train also expresses the incessant passing of time; neither can be stopped, as Krug would like to do or have done:

This moment of conscious contact [with a stone parapet] holds a drop of solace. Whatever the present moment is, I have stopped it. ... I ought to have immobilized by this simple method millions of moments; paying perhaps terrific fines, but stopping the train. (BS, 12)

The train becomes the metaphor for the mad rush of time, the inexorable progress through space preventing the passengers imprisoned in it from stopping and getting out. Man is caught in the temporal and spatial prison-like compartments of his finite existence, unable to pull the emergency brake and ex-

perience the full reality of a free life.
lated metaphor when he speaks of the texture
"Anniversary Notes":

it is precisely in everyday life, in the waiting-
rooms of life's stations that we can concentrate
on the "feeling" of time and palpate its very
texture. (SO, 289)

For many of Nabokov's exiles, trains are inevitably connected with hopes of escape, freedom, and homecoming. Krug, all of a sudden finding himself completely isolated and realizing that the state has finally found the means to destroy him, conjures up the memory of a waiting train:

with a pang of impatient desire, he visualized a railway platform and glanced at a playing card and bits of orange peel enlivening the coal dust between the rails under a Pullman car which was still waiting for him in a blend of summer and smoke but a minute later would be gliding out of the station, away, away... (BS, 184).

Many of Nabokov's characters have scrambled away from Russia amid the turmoil of the Revolution aboard trains, stranded in lonely stations, waiting for boats. Martin sees himself in one of his prophetic daydreams as an exile meeting a compatriot on some "strange dim railway station" (GL, 135), and his later hope of returning to Russia is again connected with trains as he leaves from Berlin to go to Latvia and from there penetrates into Russia. In Speak, Memory, Nabokov also relates trains with a potential homecoming (SM, 97).

Waiting for trains, boarding trains, and going from place to place, Nabokov's protagonists lead a restless, rootless existence. The narrator and his wife in "That in Aleppo Once..." are Russian émigrés who have fled from Paris as the Germans advanced. "Crushed and jolted amid the apocalyptic exodus, waiting for unscheduled trains that were bound for unknown destinations" (AL, 116), they are driven through France. At a small station where the narrator gets off to buy some food, the train leaves without him. Husband and wife repeatedly board different trains, then they meet again

and part. Nabokov's exiles seem to live their lives on desolate station platforms, temporarily resting on their suitcases, before the next train comes. Unable to return home and, like Ganin, "condemned to be always on the move" (M, 97), they are aimless drifters. The train becomes a metaphor for the émigré's life: without any real contact with his surroundings, always en route, with no certain destination. Martin, in Glory, realizes the metaphorical implications of his many travels as a typical émigré fate:

what a strange, strange life had fallen to his lot,
it seemed as if he had never left a fast train, had
merely wandered from car to car. (GL, 157)

Characteristically, the hero of "A Matter of Chance", a Russian émigré, is a waiter on an international express train.

The sense of going nowhere, of emotional paralysis, of being shut off from life, is a feeling which many of Nabokov's protagonists experience. The author's own childhood nightmares "full of wanderings and escapes, and desolate station platforms" (SO, 132) have been as prophetic as Martin's, and in Nabokov's fiction the station platforms are closely associated with the émigré's lot, as in the following two examples:

the piercing melancholy of godforsaken stations (G, 182)
miserable refugees [a]sleep in Godforsaken railway
stations (SF, 22).

Deeply attached to their past and truly at home only in the emotional comfort of their memory, the characters experience the present only as a passenger notices the quick, strange visions flying past the window of his train compartment. They are alienated from their surroundings, passing through unknown stations and landscapes, exchanging superficial greetings with the people they meet. The stops they make are short, for the next train is already waiting to carry them away.

The life of Ganin, the hero of Nabokov's first novel, seems to revolve around trains, or, literally, trains re-

volve around his life. The house in which he lives is situated close to a line of Berlin's Stadtbahn:

all day long and much of the night the trains of the Stadtbahn could be heard, creating the impression that the whole building was slowly on the move. (M, 5)

His window looked out onto the railway tracks, so that the chance of getting away never ceased to entice him. (M, 9)

The desire to leave (M, 10), to disappear in "the pale, seductive distance" (M, 10) is constantly nourished by the sight of the trains going past the house.

Trains are also the link between Ganin's present life in Berlin and his memory of Mary, the girl he loved in Russia. They connect the hero's last meeting with Mary in the past with the hoped-for meeting with her in the present, as the transition from chapter nine to chapter ten makes clear (M, 75-6). It is significant that, at the very moment when Ganin and the poet Podtyagin are reminiscing about Russia, "far away a locomotive gave a wild, inconsolable scream" (M, 42).

Ganin's "nostalgia in reverse, the longing for yet another strange country" (M, 9) is completely erased when by an incredible coincidence he finds out that Mary is coming to Berlin. From then on he is intensely occupied with recreating his past with Mary "watchfully, fondly" (M, 33) in preparation for his reunion with Mary at the Berlin train station. Their last meeting had been at St. Petersburg's Warsaw Station (M, 74), and now Ganin prepares to pick up their affair where it broke off. But he comes to realize, after four days of happy memories, that it is impossible to recover the unique appeal of the past in the present. Time has changed him and Mary, but it cannot change the beauty, purity, and nostalgia of remembered love. Ganin knows that only in the unchangeable essence of passionate recollection can the vision of his love continue to live: "Other than that image no Mary existed, nor could exist" (M, 114). Their parting in a train (M, 74 f.) was final and was in fact foreshad-

owed by a previous, similar scene (M, 69).¹¹ Ganin realizes that in order to preserve this pure image of Mary and their love there must not be another meeting; there can be no continuation of their past love in the present. He boards the next train leaving Berlin, thinking "with pleasurable excitement how he would cross the [German] frontier without a single visa; and beyond it was France, Provence, and then - the sea" (M, 114).

The most poignant elaboration of the train metaphor can be found in the short story "Spring in Fialta". Here it expresses the ruthless rush of time and the transitoriness of life and presents human existence as a brief series of fleeting glances and a superficial exchange of words between trains leaving in different directions with unknown destinations. The story begins with the hero arriving by train in Fialta and ends with him leaving it by train. This frame is significant. The relationship between Victor and Nina is characterized by accidental meetings "between trains" (SF, 13), by short encounters and hurried partings. Both are Russian émigrés condemned to be always moving from place to place; jolted into motion by the events of the Revolution, they are unable to come to rest. No lasting relationships can be built up in the short duration of incidental meetings, in the restless atmosphere of crowded stations and waiting rooms. Inexorably driven on - Victor is a traveling representative for a film company and Nina the fickle, flirtatious muse accompanying the writer Ferdinand on his trips across Europe - they have little time to get to know each other; their brief moments of contact take place between trains, on strange platforms "where everything is something trembling on the brink of something else, thus to be clutched and cherished" (SF, 14). Nothing has substance, duration, or stability, and the melancholy knowledge of unavoidable separations gives their encounters an unreal, feverish appearance; their cosmopolitan lifestyle cannot hide the hopelessness of their

"aimless destiny" (SF, 12).

The schedules of life's trains do not allow people to pause, admit no delays. The passengers are only given short moments of respite between connections before they are taken on and on until they finally board the "eternal sleeping car" (SF, 13) with yet another unknown destination. The narrator again and again mentions trains (cf. SF, 8, 12, 13, 14, 20, 22, 27, 28) and subtly suffuses the whole story with the subliminal suggestion of the evanescence of life, of inevitable parting, and the inexorable fate of loss and death to which all must submit.¹²

2. Butterflies

When Professor Chatcau, Pnin's friend, mentions Vladimir Vladimirovich's knowledge of lepidoptera, Pnin replies: "I have always had the impression that his entomology was merely a pose" (P, 128). Ivor Black, speaking of the lepidopterist Kanner (who, incidentally, is to play, in his capacity of musician, a suite entitled Les Châteaux), remarks: "All that butterfly business is only a publicity stunt!" (LH, 36).¹³ And finally Nabokov himself writes, in Speak, Memory (129-31), about the strange reactions of other people to his interest in and pursuit of butterflies. Yet anyone familiar with Nabokov's work as a professional lepidopterist or with his fiction will realize that his entomology is anything but a pose.

Butterflies and creative writing have been, and still are, Nabokov's greatest passions and provide him with the most intense pleasure (SO, 3). Despite Nabokov's contention that butterfly hunting and writing "belong essentially to quite different types of enjoyment" (SO, 39-40), the frequent appearance of butterflies in his fictional works nonetheless suggests that the two activities and rewards are somehow related.

Speaking about butterfly hunting, Nabokov singles out four main elements which make up its enjoyment. The first is to capture "the first specimen of a species unknown to science" (SO, 40), the second to discover "a very rare or very local butterfly"; then there is "the naturalist's interest in disentangling the life histories of little-known insects", and finally "the element of sport, ...of an ardent and arduous quest" (SO, 40). These factors may be linked with some of the concerns of Nabokov's literary activity. The first two factors point to his constant striving for the new and original achievement, for the discovery of an unusual way of embodying his vision. The third factor has strong affinities with Nabokov's interest in disentangling the mysterious patterns of the lives of his characters which he undertakes with the precision of the naturalist. And finally there is also an element of sport and enjoyment in the intricate games and elegant solutions of his literary quests.

On another level, the similarities or correspondences between his fascination with butterflies (his "flutterfriends" [A, 250]) and the nature of his art are more salient. In the mysterious artistic perfection of the insects' mimicry Nabokov finds the same "nonutilitarian delights" he seeks in art:

Both [are] a form of magic, both [are] a game of intricate enchantment and deception. (SM, 125)¹⁴

The seemingly inutile, art-for-art's sake quality of mimicry resembles that of his fictional writings which, he insists, serve no utilitarian (moral, didactic, social, or political) purpose. The element of deception, of course, is one of the main characteristics of Nabokov's art.

Another connection between the lepidopteral and literary occupation results from Nabokov's view of the work of art as "a kind of merging between...the precision of poetry and the excitement of pure science" (SO, 10). In his works, the two seemingly disparate fields are brought together in a fruitful combination.¹⁵ The artist's work demands the same knowledge, accuracy, and detachment as that of the scientist,

just as there can be, in Nabokov's opinion, "no science without fancy" (SO, 79):

The tactile delights of precise delineation, the silent paradise of the camera lucida, and the precision of poetry in taxonomic description represent the artistic side of the thrill which accumulation of new knowledge, absolutely useless to the layman, gives its first begetter (SO, 79).

Furthermore, the transient beauty, the ephemeral existence, and the mysterious life cycle of butterflies are closely related to the themes with which his art is concerned: the enchanting and melancholy evanescence of life and the beauty and mystery of human existence. The enjoyment of life and the glory of human consciousness are inevitably affected by the knowledge of their transience, and the mysterious metamorphoses of butterflies contain a vague hope of transcendence to which many of Nabokov's protagonists aspire.

Most of the passages dealing with butterflies seem to be more the expression of Nabokov's scientific interest in lepidoptera than the artist's endeavor to use them for literary stylization. With taxonomic precision and scientific skill, he describes a variety of butterflies and moths in his fiction. Their shapes and colors, their movements and habitats, their smells and habits are pictured with genuine enthusiasm and obvious expertise. In The Gift (especially pp. 121-24, 135, 144-5) and Speak, Memory (especially pp. 131-6, 138-9), Nabokov evokes in lovingly detailed passages the beauty and strangeness of butterflies and manages to convey for the benefit of the non-expert reader some of the ineffable charm of the insects. Although butterflies and moths are frequently mentioned in Nabokov's fiction, only a few of his characters are lepidopterists. Among them are Pilgram (AU), Fyodor and his father (G), Ada (A), and the narrators of Pnin and Look at the Harlequins!. To these might be added John Shade (PF) and Smurov (E) who both betray a knowledge exceeding that of the average amateur. The

narrators of two novels which are particularly rich in entomological allusions, Humbert (L) and Kinbote (PF), are not thoroughly familiar with the subject.¹⁶ In these two works, as in a number of short stories and other novels, the appearance and description of butterflies is an indication of the author's presence. The following remarks of a non-expert will attempt to trace some of the creator's "phosphorescent fingerprints"¹⁷ in the shape of butterflies occurring in his writings.

Nabokov's devotion to lepidoptera is commemorated in all his work. In his fiction, butterflies fulfill a variety of functions, some personally, some artistically motivated. To speculate upon the private motivations of his use of butterflies in his art is futile. But a look at some specific instances where they appear in the texture of his works may produce interesting results and reveal a connection between butterflies and the patterns and themes of his fictional writings.

One of the most readily discernible functions of the butterfly motif in Nabokov's work is that of representing memory. In 1959 J. Wain tried to solicit Nabokov's agreement for his view that "the frail powdered wings of the butterflies so resemble those irreplaceable memories of [Nabokov]"¹⁸. The association of a specific butterfly with memory is explicit in Nabokov's autobiography. The map of Nabokov's country estate and its surroundings, preceding the text of Speak, Memory, is adorned with two butterflies: two specimens of the Parnassius mnemosyne (SM, 18)¹⁹ enliven the map of his Russian past. They are emblems representing the beauty, fragility, and grace of his Russian memories and may be seen as a visual invocation of the muse Mnemosyne. The connection between Speak, Mnemosyne (the planned title of the British edition of his autobiography [SM, 11]), the butterfly Parnassius mnemosyne, and memory is, as will be shown, not only verbal. An interesting parallel is supplied

by the fact that Fyodor, the hero of The Gift, at one point intends a Parnassius butterfly (a Parnassius orpheus) as a frontispiece for his work (G, 124).

The association of the butterfly with memory in Speak, Memory is threefold: first the personal, emotional connection of butterflies with Nabokov's own past, second the suggestion of the particular butterfly's name, and third certain aspects of the insect's appearance. As to the private side of the connection, the link between the butterfly and memory (of first love) is explicitly made (SM, 210), although in most cases this is impossible to ascertain in his fiction. Also, the splendid name of the butterfly alludes to Greek mythology, especially to art and memory. The name Parnassius refers to the place of worship of Apollo, the god of music, light, and youth, and the muses and has a more recent synecdochic pertinence to literature or poetic achievement. Nabokov's Parnassius mnemosyne and Fyodor's Parnassius orpheus establish a close relation between the insect and their art: the ethereal beauty of their memories - both books are in a way autobiographies - is emblemized by that particular butterfly. The name mnemosyne is, of course, a reference to the mother of the muses and personification of memory, while orpheus recalls the inspired singer and lyre-player, himself the son of a muse (Calliope?). Both butterflies, then, are fitting emblems for the work of art, a product of memory and inspiration.²⁰ But there is a further aspect underlining the aptness of the association of the Parnassius butterfly with the art of memory. The Parnassius mnemosyne, Nabokov explains, is a "strange butterfly of ancient lineage, with rustling, glazed, semitransparent wings" (SM, 210), and memory, too, is a strange force which renders the personal past more transparent. Memory hovers over the past like a butterfly, and through its semitransparent wings one may peer at the past below. Memory is a delicate butterfly whose seemingly aimless flitting is really a purposeful flight in search of

nourishment. Fyodor describes the female of the Parnassius orpheus as wearing "a chastity belt" in the replica of "a tiny lyre" (G, 124), the instrument in which Orpheus is said to have excelled, bringing back the dead, reviving the past.

A third Parnassius, presumably a Parnassius apollo, appears in Transparent Things, and the title of the book is very fitting in regard to the butterfly's wings and the theme of memory. On Hugh's memorial climb in the vain attempt to recover a part of his past with Armande (TT, 90)²¹, he sees a butterfly and tries to catch it, but fails, just as he fails to make that yearned-for "contact with her [Armande's] essential image in exactly remembered surroundings" (TT, 95). His memory is an elusive butterfly which refuses to be pinned down. The two specimens on the page of Nabokov's memoir (SM, 18), however, are firmly eternalized as the frontispiece of Mnemosyne's triumph over time and oblivion.

In The Gift, butterflies are most conspicuously linked with Fyodor's memory of his father in particular and the past in general. When he fell under the spell of butterflies, Fyodor writes, "something in my soul unfolded and I relived all my father's journeys" (G, 118-9). He borrows his wings (G, 127) for the imaginative recreation of his father's travels from their common passion for butterflies. Accordingly, lepidoptera are the dominant theme of his account (G, 127-37). Early in the book, a poem about butterflies is said to be thematically connected with his father (G, 36), and whenever Fyodor tries to evoke his father he calls upon butterflies to vivify the recollection. Almost all memories of his father are related to butterflies.²² It is with the help of the evocations of butterflies that Fyodor manages to preserve the memory of his father "with the same relative permanence" (G, 124) with which his father's entomological captures are preserved in a museum or a scientific work.²³

A later hero, Van Veen, who tries desperately not to think of Ada, knows that "a butterfly in the Park...[will]

revive everything with a dazzling inward shock of despair" (A, 324).

The most striking example of the intimate connection between a specific butterfly and a personal recollection is the recurrent appearance of the Camberwell Beauty associating first love. In Nabokov's novel Mary - whose Pushkinian epigraph reads: "Having recalled intrigues of former years,/having recalled a former love" - Ganin remembers his former love "running along a dark, rustling path, her black bow looking in flight like a huge Camberwell Beauty" (M, 60). In the short story "Christmas", written about the same time as Mary, the same connection is made between first love and the simultaneous emergence of a Camberwell Beauty (CH, 159). The example from Mary, it might be argued, is merely a felicitous image describing the visual similarity between the girl's bow and the wings of that particular butterfly, whereas in "Christmas" the association is prompted by the seasonal coincidence of first love and the insect's emergence from its pupa. But in The Real Life of Sebastian Knight, the emotional side of the association is clearly visible. The last meeting of Sebastian and Natasha is intimately linked with the image of that butterfly whose autumnal occurrence foreshadows the end of summer and the end of the love affair: "A Camberwell Beauty skims past and settles on the kerf, fanning its velvety wings" (RL, 130). And finally, the private, emotional origin of the particular association is revealed in Nabokov's autobiography, where his love for Tamara is intimately connected with the same butterfly:

I always recall [Tamara's hair] as it looked first, fiercely braided into a thick plait that was looped up at the back of her head and tied there with a big bow of black silk. (SM, 231)

As the romance comes to an end, Nabokov evokes the image of "a Camberwell Beauty, exactly as old as our romance, sunning its bruised black wings" (SM, 239).²⁴

A moving simile related to Tamara and butterflies occurs

at the end of the Tamara chapter. The author imagines her letters which can no longer reach him after he has left Russia "weakly flap[ping] about like bewildered butterflies set loose in an alien zone, at the wrong altitude, among unfamiliar flora" (SM, 251).

All these memories of former love are evoked in all their beauty and charm, and yet a premonition of melancholy and doom clings to them. All four loves associated with Camberwell Beauties - Ada is the exception - are short-lived, inevitably eclipsed by the lovers' apprehension of loss and time's corroding power. This aspect, too, is contained in the name of the Camberwell Beauty, although only indirectly. The Camberwell Beauty is also known as "Mourning Cloak" - because the dark central area of its wings looks like a black funeral cloak - and Nabokov consciously exploits the additional association. The memory of first love is characterized as beautiful and charming, but at the same time it contains the element of mourning. The ephemeral insect with its handsome dark, velvety wings represents both the fragility and delicacy of love which must inevitably come to an end and soon wear the mourning cloak of loss.

Several other heroines are associated with butterflies, which seems to suggest something of the charm, loveliness, and grace as well as the changeability and flightiness of some female characters.²⁵ Olga in Bend Sinister (136, 179, 241), Zina, Colette, and Polenka in Invitation to a Beheading (149; 148, 150; 210-11), Lolita in Lolita (14, 18, et passim), Sybil in Pale Fire (42-3, 172), Armande in Invitation to a Beheading (90, 94-95), and the narrator's loves in Look at the Harlequins! (34-36, 108-9, 171, 226) - all these characters are associated with or compared to butterflies or moths. Love and the pursuit of beauty are often connected with butterflies, and Humbert's passion for the nymphet Lolita is the most consistent and elaborate expression of this.

Generally it may be said that butterflies in Nabokov's fiction are always meant to convey appreciation of beauty and recognition of transience. The quest for the ideal and the ardent hope for fulfillment and happiness are repeatedly expressed in terms of butterflies.²⁶

Yet for Nabokov the passio et morbus aureliana (SM, 173) and the passion of the artist, the lepidopteral science and imaginative creation are not easy to reconcile:

an aurelian's passion...stands outside the limits of a novelist's world... whenever I allude to butterflies in my novels, no matter how diligently I rework the stuff, it remains pale and false and does not really express what I want it to express (SO, 136).

Just as there is the clash between personal past and fictional creation (cf. SM, 95) in Nabokov's works, there is that of the scientist and the novelist in regard to the description of butterflies. To the lepidopterologist, the thorough knowledge of the subject makes it much more complex and real than it could be shown within the frame of the artist's imaginative writing. Thus, though there are passages where scientific description is predominant, butterflies are often artistically stylized in his fiction. They are authorial signals or commemorative seals; they are often summary symbols or omens of future events. When in Lolita a butterfly appears at the end of Humbert's description of Lolita's ethereal grace, at a moment of Humbert's intense "beauty assimilation" (L, 233), it marks a high point of the novel. It summarizes the nymphet's essential characteristics and foreshadows her inevitable metamorphosis. In this passage, A. Appel comments, Humbert "has come as close to capturing Lolita's grace as he ever will"²⁷.

The one instance where "the entomological satellite does impinge upon [his] novelistic globe" (SO, 136) is in lepidopteral associations of certain place-names. Just as the names of certain locations evoke particular entomological memories,

so the fictional place-names in Nabokov's works are often connected with butterflies either as an expression of personal experiences or as a technique of allusion. To Fyodor, for example, the "divine meaning" of a particular wood and meadow is expressed "in its butterflies" (G, 144), and to Nabokov the experience of ecstasy is intimately tied up with entomological discovery (SM, 138-9). D. Butler has taken some of the place-names of Nabokov's lepidopteral finds as a starting point to examine the relationship between them and their function in Lolita.²⁸ She suggests that in Lolita "Nabokov has transposed his own passion for butterflies into his hero's passion for nymphets".²⁹ Notwithstanding Nabokov's disapproval of her article (SO, 96), it shows some interesting correspondences between the scientist's and the novelist's work. A. Appel concurs with her thesis insofar as he also states that "the butterfly motif was crucial to Nabokov's realization of the book - a psychic necessity".³⁰ The intense experiences of his many years of butterfly hunting on the American Continent have found their artistic expression in Humbert's pursuit of the nymphet. The word "nymphet" does not only have the sense that Humbert gave it, but is also, as several critics have pointed out³¹, "an insect in that stage of development which intervenes between the larva and the imago; a pupa" (OED), an insect larva "that differs chiefly in size and degree of differentiation from the imago" (WID). In Lolita, the heroine is also that, a not fully developed little girl (Latin pupa 'girl, doll'), a golden chrysalis, an incomplete imago, an eidolon. Humbert repeatedly calls her his "bride", which is not only an allusion to Poe's "Annabel Lee", but also a reference to the Greek root nymphe 'bride, nymph'. The name Lolita is also connected with Nabokov's entomology. It is a derivation from Dolores, and Dolores is the name of a town near which he caught the first known females of Lycaeides sublivens Nabokov (named after its first discoverer).³² Since the butterfly

motif in Lolita has already received considerable critical attention³³, a detailed discussion of the theme can be for-gone here.

Sometimes the names of Nabokov's characters contain references to lepidoptera.³⁴ To Nabokov the scientist and novelist, his creatures are like butterflies which he observes, captures, and preserves in the glass cabinets of his fictional prose. He disentangles their strange life histories and describes their mysterious metamorphoses. His professional interest in lepidoptera is concentrated on a small area; he is more concerned with "the subspecies and the subgenus than [with] the genus and the family" (SO, 41), he admits. Similarly Nabokov maintains that "true art deals not with the genus, and not even with the species, but with an aberrant individual of the species" (SO, 155). His heroes are such aberrant individuals, and he pursues them through the various stages of development to finally net them and bestow upon them the immortality which a rare butterfly receives. Repeatedly we find Nabokov in the role of a butterfly hunter whose appearances in the margin of his books reminds the characters of their fragile existence and the readers of the author's omnipresence. In King, Queen, Knave, the three protagonists notice him with his net, which Martha and Franz mistake for a fishing net or one for catching mosquitoes; only Dreyer knows its real function (KQK, 232). In "Spring in Fialta", we may see him in the disguise of a moth-hunting Englishman (SF, 26); in Bend Sinister, the author looks up from his literary labors to discover a moth on the outside of his window netting (BS, 242); in Pnin, the lepidopterist Vladimir Vladimirovich is mentioned (P, 128); and in Lolita. A Screenplay, Nabokov makes a Hitchcock-like appearance as "The Butterfly Hunter" (LS, 128).

Butterflies are significant signs of authorial control and frequently signal the creator's fatal patterning of the events. They are often used as agents of coincidence, por-

tents, or ornamental emblems illuminating the pages of the characters' lives. This fatalistic function of butterflies is particularly noticeable in connection with one specific butterfly, the Red Admiral (Vanessa atalanta) which recurs in several works foreboding doom. This butterfly, Nabokov helpfully explains, was called "The Butterfly of Doom" in Northern Russia (SO, 170) and as such figures in some of his books.

In King, Queen, Knave, this butterfly appears at the end of the second chapter (KOK, 44), after the participants of the drama of adultery have been introduced. It announces the trite, vulgar affair between the bored wife and the provincial knave, an affair which must inevitably lead to frustration and doom. Significantly, it is only Dreyer who pays attention to the butterfly settling on the table, "so lovely, so festive" (44).³⁵ In Speak, Memory, the Red Admiral which a little girl leads by a thread (SM, 305-6) foreshadows the cruelty inflicted upon innocent and helpless people in German extermination camps and the atrocities of the Second World War about to break out. The butterfly stands for beauty and fragility, and in Nabokov's fiction the destruction of such an insect repeatedly signals vulgarity and crudity.³⁶

The function of the Red Admiral as the butterfly of doom is most clearly recognizable in Pale Fire. The same "dark Vanessa" which Shade notices at the end of his poem (PF, 69) before he stops his work and walks out "to his doom" (PF, 172) has been observed in the garden of Lavender's villa "Libitina" (the name comes from the Italian goddess of the dead) by Gradus, who is associated with a heraldic Vanessa, bringing death (PF, 202). The Red Admiral is a migratory butterfly, feeding on carrion at times (PF, 172), just as Gradus travels far and subsists mainly on the desire to kill. The Vanessa is described as "a heraldic butterfly" (PF, 202) which, as Kinbote points out, is called harvalda in Zembla, that is 'the heraldic one' (PF, 172), and occurs in the escutcheon of

the Dukes of Payn. Both Kinbote and Shade have repeatedly noticed the butterfly (PF, 290), and in the latter's final moments of life it even settles on his sleeve, physically marking him for death. As Kinbote describes it, the butterfly is an "individual" hovering over the two men "with an almost frightening imitation of conscious play" (PF, 290); it is an agent of fate, an emissary of the author claiming his creature and ending the game:

Then the tide of the shade reached the laurels, and the magnificent, velvet-and-flame creature dissolved in it. (PF, 290)

Shade, laurels, and butterfly merge, and it is clear that the poet will outlive his earthly existence in his work; death is only another stage of metamorphosis.

In Kinbote's view, the poem (but for its missing last line, which he believes to be identical with its first line) has a perfectly symmetrical structure, "with its two identical central parts, solid and ample, forming together with the shorter flanks twin wings of five hundred verses each" (PF, 15). This butterfly design of the poem, possibly also alluded to later as "the forgotten butterfly of revelation" (PF, 289), can be extended to a different kind of symmetry, namely that between the poem on one side, and the commentary on the other. Together they form the complete design. Just as Shade is associated with a Red Admiral, so Kinbote speaks of the "sable gloom" of his nature being marked "like a dark Vanessa with gay flashes" (PF, 308). Although Kinbote is no lepidopterist and is frequently mistaken about butterflies, there are many references to them in his commentary.³⁷

Often Nabokov places a butterfly as a colored seal of artistic coincidence on a fictional scene. When the narrator of Look at the Harlequins! meets the woman who is to become his last love (the "you" of the novel), the importance of that meeting is signalled by the appearance of a butterfly which briefly settles on a nearby clover (LH, 226). To the narrator, coincidence is "the angel with the eyed wings" (LH,

230) which flutters in and out of the pages of his personal memoir. The accidental meeting is part of the butterfly - love theme woven in the texture of his "story of love and prose" (LH, 200): three other women who were important in his life are associated with butterflies, Iris (LH, 34-6), Annette (LH, 108-9), and Bel (LH, 171).

In Glory, an "entirely black butterfly" (GL, 86) challenges Martin's courage (who has lost his footing on a climb in the mountains) and mocks his fear by fluttering around him "with enviable casualness like a quiet little devil" (GL, 86). King Charles, scrambling across the mountains to escape the Shadows, also notices "a black butterfly...dancing down a pebbly rake" (PF, 142); it signals his future meeting with another Shade and another dark butterfly. In Ada, shortly before the opponents in a duel exchange fire, Van becomes aware of "a transparent white butterfly" (A, 310) floating past, giving him a presentiment of death which, however, does not materialize.

Smurov compares his quest for his real self to the entomologist's task of scientific classification and wonders: "Where is the type, the model, the original?" (E, 58). He has resolved "to dig up the true Smurov",

being already aware that his image was influenced by the climatic conditions prevailing in various souls... I experienced an excitement new to me. Just as the scientist does not care whether the colour of a wing is pretty or not, or whether its markings are delicate or lurid (but is interested only in its taxonomic characters), I regarded Smurov without any aesthetic tremor; instead, I found a keen thrill in the classification of Smurovian masks that I had so casually undertaken. (E, 59)

The search for his true image, for his own individual identity, resembles the naturalist's interest in disentangling and classifying the life history of an insect (cf. SO, 40).

When Kinbote speaks of his ability to "pounce upon the

forgotten butterfly of revelation" (PF, 289), he chooses an apt metaphor combining Nabokov's fascination with the mysterious life of lepidoptera with the artist's pursuit of discovery. The character who professes to have solved "the riddle of the universe" (UT, 163) is significantly called "Falter", which is German for 'butterfly'.

Not the least mysterious aspect of butterfly life is the habit of metamorphosis from the egg through the changing molts of the larva to the cocooned stage of the pupa or chrysalis up to the final emergence of the imago. A. Appel has pointed out - and this applies not only to Lolita - that the metamorphosis of the butterfly as "a metaphor for the artistic process" suggests "a transcendent design"³⁸. He shows that "the simultaneous metamorphosis undergone by Lolita, H.H., the book, the author, and the reader" may be likened to the metamorphosis of butterflies: "everything in Lolita is constantly in the process of metamorphosis, including the novel itself."³⁹ The metamorphosis of butterflies has given rise to the ancient view of the butterfly as a symbol of regeneration and resurrection. At the same time it represents the soul liberated from the shell of the body. An echo of the Psyche image can be found in Bend Sinister, where the soul of Krug's wife is emblemized as a moth. The hawk moth Krug imagines her carrying (BS, 135-6) is noticed later in the antique shop (in Dimmerlamp Street!) of Peter Quist (BS, 179) and finally "bomminates...at the bright window" (BS, xviii) of the creator's room (BS, 241). Like Krug, Olga has returned "unto the bosom of [the] maker" (BS, xviii). At the end of earthly (fictional) existence waits the solace of the creator's providence, promising a new metamorphosis. The hawk moth belongs to the family of the Sphingidae, and Nabokov seems to allude also to the Thebian sphinx that destroyed every passerby who could not solve the riddles she posed. Life is a mystery, a riddle, symbolized by the strange life cycle of butterflies, which

cannot be solved by man; death may be another stage in a series of unpredictable metamorphoses whose final stage remains unknown. D. Stuart offers the suggestion that butterflies express the notion that "human life may be instaric"⁴⁰, and there are indications in Nabokov's fiction to support that view. The hero of "The Return of Chorb", who desperately tries to recreate and immortalize the image of his dead wife, does not realize that somehow she is near; the moth striking the lamp (RC, 64) may be seen as a parallel to Olga's soul hovering outside the sphere of Krug's life. The reader follows the characters' development through a series of metamorphoses until they are netted, like King Alfin in *Pale Fire* (103), by the Creator, to be preserved, like butterfly specimens, in the relative eternity of art.

In Invitation to a Beheading, Cincinnatus is twice associated with a lepidopteron. Once he is seen as a butterfly caught in the spiderweb, and once as a moth managing to escape its predator.

In chapter 11, Cincinnatus notices "a butterfly's orphaned wing" (I, 108) in the web of the spider which shares his cell. The spider's resourcefulness in finding a support for its net is compared to Marthe's in putting up clotheslines. The connection between Marthe and the spider had already been explicitly made in the second chapter, when "the velvet spider, somehow resembling Marthe" (I, 29) was mentioned. Not only her "black velvet dress" (I, 60, 89, 179) and the "black velvet ribbon" (I, 18, 89) around her neck correspond to the velvety "black beastie" (I, 108), but also her "round hazel eyes" (I, 18, 27, 56) are the same as the spider's "round hazel eyes" (I, 108). Cincinnatus, the butterfly without mimicry, becomes the helpless prey of his predators, and Marthe's constant betrayals and her voracity leave nothing of him but an "orphaned wing". He is caught in the net woven by the people around him, destined to be destroyed. The description of Cincinnatus' appearance, which

immediately follows the observation of the butterfly's remainders, stresses the ethereal fragility of his body.

In chapter 19, Rodion (the jailer) brings a large, dark moth for the spider, but it manages to escape. Cincinnatus admires its "solemn invulnerable torpor" and the "inviolable", "perpetually open eyes" (I, 191) and cannot refrain from stroking the insect and marvelling at the "gentle firmness" and "unyielding gentleness" (I, 191) of its body. For the moth "daytime is dark" (I, 189), and to Cincinnatus, too, the reality, the daytime of his captors, is dark, incomprehensible. He lives in another world and cannot find his way among the people in whose midst he is exiled. His father had "vanished into the dark night" (I, 120), and in the eyes of the jailers Cincinnatus is a "lone dark obstacle" (I, 21) among transparent shapes. His world is radically different from that in which he is presently residing. Just as the moth did not want its slumber to be disturbed (I, 189), so Cincinnatus persists in his slumber ("let me doze some more" [I, 23]). He wants to keep dreaming (I, 32, 46, 82-3, 197, 198) and only wake up in some dimly imagined native element. The moth's eyes cannot see during the day, and Cincinnatus states that his eyes (in fact, all his senses) are different from those of the other people (I, 46). He maintains that he is the only living being among dead ones (I, 46) and his ideas and feelings are the opposite of everybody else's. He resembles the moth whose day is the night of other creatures, and whose night is their day. The moth, Cincinnatus knows, "will fly away at night through the broken window" (I, 195). This knowledge causes the word "death" - the last (but later crossed-out) word in his diary - to lose some of its terror and the appearance (and disappearance) of the moth seems to be a promise of salvation. The very "opacity" and "impenetrability" of his being is his unrealized strength. Realizing that he should not have "sought salvation within [the] confines" of the sham reality surrounding him (I, 189), Cincinnatus resolutely walks away from the scaffold.

One of the most poignant uses of the butterfly motif occurs in an early short story entitled "Christmas" (1925). Sleptsov, the protagonist, has recently lost his beloved son and returns for a short time to his wintry country home. Full of grief, he enters his son's cold, deserted room to collect a few of the latter's personal belongings. Among the various butterfly paraphernalia - his son was an ardent collector - which he takes with him to his room is a biscuit tin containing a "probably dead" chrysalid (CH, 157). Memories of a past summer and the reading of parts of his son's diary increase the father's despair to an unbearable degree:

Sleptsov...had a fleeting sensation that earthly life lay before him; totally bare and comprehensible - and ghastly in its sadness, humiliatingly pointless, sterile, devoid of miracles... (CH, 160)

But all of a sudden he hears a faint snap produced by the bursting of the cocoon in the tin, and Sleptsov witnesses the emergence of a big, black-winged moth.

The extensive description of the cold, crystalline winter landscape, of the deserted house surrounded by high snowdrifts, and the inexplicable, senseless death of the protagonist's young son constitute the essential mood of the story. The father's grief and the thought of his own death contrast with the promise of salvation intimated in the celebration of the birth of Christ, with the father's memories of a happy summer with his son, and with his discovery of his son's secret love.

Present (winter, death, grief) and past (summer, life, happiness), end and beginning, despair and consolation are delicately balanced in the setting, atmosphere, and suggestiveness of the story. The winter snow burying the summer memories, the birth of Christ and the hope for His return (made doubtful by the "equanimous radiance of the cross on the church" [CH, 156]), the hope for life and afterlife, and the incomprehensible reality of death - all are subsumed

in the image, the metaphor, of the "dead", hibernating chrysalid. The Attacus moth breaking forth from the cocoon belongs to the family of the Saturnidae, a name recalling Saturn's festival, which celebrated the sowing of the crops in the middle of December and may be considered "the prototype, if not the origin, of our Christmas festivities"⁴¹. The beginning of something new, however, is no consolation for Sleptsov: "It's Christmas tomorrow", he thinks, "and I'm going to die" (CH, 160). But in the middle of his despair, when he has come to the conclusion that life is "pointless, sterile, devoid of miracles" (CH, 160), there occurs the meaningful, fertile, miraculous appearance of new life in the middle of lifelessness in the shape of the moth freeing itself from the chrysalis, slowly unfolding its wings "to the limit set for them by God" (CH, 161). The sight of the untimely and yet timely emergence of the marvelous Oriental moth holds some solace, and for a moment Sleptsov can turn his thoughts away from death and hopelessness and watch the birth of the insect:

And then those thick black wings, with a glazy eyespot on each and a purplish bloom dusting their hooked foretips, took a full breath under the impulse of tender, ravishing, almost human happiness. (CH, 161)

3. Games

In his Homo Ludens (1939), J. Huizinga has convincingly discussed the vital function of the game in culture and civilization and shown that it is a fundamental aspect of human expression, pre-existing culture and instrumental in its shape and development. A game, he defines,

ist eine Handlung, die innerhalb gewisser Grenzen von Zeit, Raum und Sinn verläuft, in einer sichtbaren Ordnung, nach freiwillig angenommenen Regeln, außerhalb der Sphäre materieller Nützlichkeit oder Notwendigkeit.⁴²

The game creates order, a temporary, limited perfection, contrasting with the confusion and imperfection of the world.

As such it has not only a cultural function, but also a considerable aesthetic value. Games are "zeitweilige Welten innerhalb der gewöhnlichen Welt"⁴³. Basing his observations on Huizinga, E. Grassi points out in his Kunst und Mythos (1957) that the game

mißt einen Kreis ab, innerhalb dessen die absolute Strenge und Objektivität bestimmter Regeln herrscht und eine frei entworfenene Ordnung gewisse wohlvertraute Gegenstände und Menschen umgreift und verwandelt und ihnen dadurch eine neue Bedeutung verleiht.⁴⁴

E. Grassi extends this view to the artist's task of giving meaning to the accidental and fragmentary phenomena of human life by creating an aesthetic order which has affinity with the rules of a game. To achieve this, the artist is in need of a pattern,

eines bestimmten Entwurfes, den ihm nur ein "Mythos", eine "Fabel" vermitteln kann, mit deren Hilfe allen dargestellten Handlungen, Gefühlen, Leidenschaften und Gegenständen eine "menschliche" Bedeutung abgewonnen werden kann.⁴⁵

In his book Understanding Media (1964), M. McLuhan devotes one chapter to the discussion of the game element in culture, in which he asserts that the form of any game is of first importance and that it is "the pattern of a game that gives it relevance to our inner lives"⁴⁶. Art, like games, is, according to McLuhan, "an extension of human awareness in contrived and conventional patterns"⁴⁷. As can be seen from these three different books, the concept of game is far from the popular belief of some essentially trivial and unserious occupation; games are an important part of human culture in general and a significant aspect of art in particular.

Nabokov's fiction is an example of the vitality and relevance of the game element in literary creation. It can be traced not only in his conception and composition of art, but also in the particular nature of the fictional lives in his short stories and novels.

The remarks concerning the nature of games quoted above

are also pertinent comments on the nature of Nabokov's art. In The Defense, there are suggestions that chess may be considered as an art and that there is an affinity between certain techniques of literary composition and strategies of chess. Luzhin's later wife, who knows more about literature than about chess, thinks of him as "a great artist" and of his chess playing as "a mysterious art equal to all the recognized arts" (DF, 88). "His very art", she muses a few pages later, "and all the manifestations and signs of this art [are] mysterious" (DF, 90). Art exists apart from the ordinary world, just as the game of chess is "a spectral art" (DF, 110) with its own conceptions of time and space and its own special rules. In both chess and art, the stress is on the pattern. Luzhin, the chess artist, is fascinated not so much by the contents of Jules Verne's Around the World in Eighty Days as by the "exact and relentlessly unfolding pattern" (DF, 34) of the book, and he is enchanted by Conan Doyle's Sherlock Holmes because of the logical progress of the protagonist's mind "through a crystal labyrinth of possible deductions to the one radiant conclusion" (DF, 34). In Nabokov's fiction, too, there is a chess-like logic and harmony which combines the different thematic lines and moves into strategically correlated patterns. When Nabokov speaks in the foreword to The Defense about rereading the novel as "replaying the moves of its plot" (DF, 8), this is an apt way to view the structure of the chess novel; it is, however, also a way of approaching many of Nabokov's other works.

To speak of "the central importance of the game-element in Nabokov"⁴⁸ is no exaggeration, and, among the games in his fiction, (chess is particularly prominent.) The game of chess has three facets which, though partly overlapping, ought to be kept separate when discussing the similarities between chess and Nabokov's art. (Chess is first of all a game between two persons, a battle of minds with the aid of figures on a board; apart from the actual game is the composition of chess problems, a theoretical and abstract activity which

poses certain problems and demands certain solutions; and finally chess serves as a metaphor for the lives of Nabokov's protagonists.

When S. Purdy maintains that Nabokov compares the game of chess to the artist's craft⁴⁹, he ignores the fact that Nabokov himself is very particular about the distinction between the game of chess and the composition of problems. Nabokov's descriptions of chess in Speak, Memory (288-93) and The Gift (183-4) do not so much refer to the practical game as to the theoretical construction of chess problems:

I'm not interested in games as such. Games mean the participation of other persons; I'm interested in the lone performance - chess problems, for example, which I compose in glacial solitude. (SO, 117)

He likes to devise his own strategies and find satisfying ways of leading up to preconceived solutions. W. Carroll's remarks are to the point, when he comments on Nabokov's comparing the competition in chess problems between the composer and the hypothetical solver to the clash between the author and the world (SM, 290)⁵⁰:

In a game, the competition is everything; in a problem, the solver reenacts the creative process of the composer, preferably in the same sequence of moves. The solver must become, as far as possible, the composer's double, his co-author, in effect. The relationship established between solver and composer, reader and author, is...a bond of sharing...⁵¹

The resemblance, then, between chess and literary art, as Nabokov sees it, is mainly based on methods of composition and ideal ways of finding solutions for the problems posed. Nabokov is always more interested in the how than the what (SO, 66), and in his fictional works the reader is frequently told beforehand what the novel is about or even given the "solution" at the beginning (e.g., BN, LD, or L). In a chess problem, the objective and "solution" is spelled out at the start; the solver is given the constellation of the pieces and the goal of his task, but he must find the way to reach that goal and solve the how of the problem. The

patterns and combinations are of primary importance. Composing chess problems is "a beautiful, complex and sterile art related to the ordinary form of the game only insofar as, say, the properties of a sphere are made use of both by a juggler in weaving a new act and by a tennis player in winning a tournament" (SM, 288). For Fyodor, the problem and the game differ "in about the same way as a verified sonnet does from the polemics of publicists" (G, 183). And in his "Introduction" to Poems and Problems, Nabokov calls problems "the poetry of chess" (P&P, 15)⁵². Summing up the longer, illustrative discussion of chess problems in The Gift and Speak, Memory, Nabokov writes:

Chess problems demand from the composer the same virtues that characterize all worthwhile art: originality, invention, conciseness, harmony, complexity, and splendid insincerity. (P&P, 15)⁵³

To these characteristics must be added the striving for grace (SM, 289; G, 184) and beauty (SM, 288, 290, 293; G, 184), the stress on the combination (SM, 289; SO, 11)⁵⁴ and the pattern (SM, 289, 291), the purity (G, 183, 184) and sterility (SM, 288; G, 183; P&P, 15)⁵⁵ of the exercise, its illusory nature (SM, 291; SO, 12), and the delight and pleasure it produces (SM, 289, 291, 292; SO, 12). These words referring to the composition of chess problems also express some important concepts and qualities of his literary art.

It is thus possible to read Nabokov's descriptions of chess problems and their composition as comments on his art. Both are inutile arts leading to no tangible results. Inspiration of a "poetico-mathematical type" (SM, 288), comparable to "poetic inspiration" (G, 183), is the starting point of a chess problem; the intention is to find a new, original method "of embodying this or that refined idea" (G, 183), "a new way of blending an unusual strategic device with an unusual line of defense" (SM, 289). The composer attempts to achieve "the utmost accuracy of expression, the utmost economy of harmonious forces" (G, 183) to render, "with humor and grace, a difficult theme" (SM, 289). The

entire scheme is already complete in the creator's mind (G, 183), and only its transference into expression is difficult (SM, 290), demanding "that constant resourcefulness out of which, in the chess sense, truth is constructed" (G, 183). The original, complex, and infinitely deceptive lines of play combine to bring about the "beauty and surprise" (SM, 290) of the finished product, the radiant solution.

Nabokov's own method of literary creation has obvious affinities with that of composing a chess problem. The work of art is also a problem which demands a perfect solution. The author "has set himself certain unique rules that he observes, certain nightmare obstacles that he surmounts, with the zest of a deity building a live world" (SM, 291). The work of art begins with inspiration (SO, 31, 309), and in Nabokov's case the creative process "goes on solely in the mind" (SO, 31). "The narrator forefeels what he is going to tell" (SO, 309), and the problem is only to blend the various details, events, and images into a sensible design, an original combination. "The pattern of the thing precedes the thing" (SO, 99), explains Nabokov. To describe the next stage of composition, Nabokov reverts to another game metaphor, that of the puzzle. The promptings of inspiration are put down on index cards (numbered before final use) and then arranged so as to create a complete picture (another favorite metaphor, by the way)⁵⁶:

I don't write consecutively from the beginning to the next chapter and so on to the end. I just fill in the gaps of the picture, of this jigsaw puzzle which is quite clear in my mind, picking out a piece here and a piece there and filling out part of the sky and part of the landscape... (SO, 16-7)

Or, to use yet another game metaphor, Nabokov speaks of his completing "the gaps of the crossword at any spot [he] happen[s] to choose" (SO, 99-100), of "neatly filling numbered gaps" (SM, 10).⁵⁷ The single "lines of play" are combined into a pattern which unerringly tends to the all-explaining solution, the secret of the thematic designs and moves only now "spectacularly exposed" (G, 184).

A chess problem, Nabokov maintains, can be "a ravishing work of art" (3, 184), "a beautiful, complex, and sterile" creation of the imagination (SM, 288). And the work of art may be seen as a riddle, a puzzle, or a chess problem to which the author tries to devise a solution:

Why do I write any of my books, after all? For the sake of the pleasure, for the sake of the difficulty. I have no social purpose, no moral message; I've no general ideas to exploit, I just like composing riddles with elegant solutions. (SO, 16)

[Lolita] was like the composition of a beautiful puzzle - its composition and its solution at the same time, since one is a mirror view of the other, depending on the way you look. (SO, 20)

Like chess problems, Nabokov's fictional compositions are "highly specialized, fanciful, stylish riddles" (SM, 288), creating "new harmonies and new conflicts" (SM, 289). The narrator of "A Matter of Chance" describes the protagonist's plotting of his suicide as a meticulous calculation of "every detail, as if he were composing a chess problem" (MC, 151), and the same attention to detail, to the network of inconspicuous elements constituting the secret structure of the events, characterizes Nabokov's fiction.

Similar to the gods in John Shade's poem, Nabokov is playing "a game of worlds" (PF, 63). The almighty, hidden creator composes "in glacial solitude" his supreme, complex, mysterious chess problems with the characters as abstract pieces; he combines the seemingly random events of the fictional world to form logical patterns leading to an inevitable solution; and he structures the lives of the protagonists, to quote E. A. Poe, "with the precision and rigid consequence of a mathematical problem"⁵⁸. Both the composition of a chess problem and the creation of artistic fiction demand, in Nabokov's opinion, the same subtle techniques of inventive combination, structural complexity, and sly deception. In both, the pleasure consists in "the wit of the threats and defenses, the grace of their interlocked movement, the purity of the mates" (G, 184). The element of de-

ception is, in both, one of the most characteristic aspects:

I am fond of chess but deception in chess, as in art, is only part of the game; it's part of the combination, part of the delightful possibilities, illusions, vistas of thought, which can be false vistas, perhaps. I think a good combination should always contain a certain element of deception. (SO, 11-12)

The artist, rivalling with the aloof gods, constructs his own games, his own worlds, in which different rules reign than in the ordinary world. He is playing the "supernal game" (PF, 244), composing his own "immutable fable of fate" (PF, 244) characterized by clarity and harmony. He endows the events with an aesthetic logic and creates a secret coherence between the confusing manifestations of the world. At the same time, art probes the mysteries of existence by speculating upon the ultimate questions of life and death, space and time. The idea that life is merely a game based on chance and circumstance is acceptable only if it can be shown to possess some kind of logical principle, no matter how vaguely it may be comprehended. The assertion that the world is a mighty maze, "but not without a plan"⁵⁹ is some kind of comfort. The atheist Hermann (DS) and the Christian Kinbote (PF) state the two opposing views of life as randomness or Divine Providence:

The nonexistence of God is simple to prove. Impossible to concede, for example, that a serious Jah, all wise and almighty, could employ his time in such inane fashion as playing with manikins, and - what is still more incongruous - should restrict his game to the dreadfully trite laws of mechanics, chemistry, mathematics, and never - mind you, never! - show his face, but allow himself surreptitious peeps and circumlocutions... (DS, 111)

When the soul adores Him Who guides it through mortal life, when it distinguishes His sign at every turn of the trail, painted on the boulder and notched in the fir trunk, when every page in the book of one's personal fate bears His watermark, how can one doubt that He will also preserve us through all eternity? (PF, 221-22)

actually, the scientific and the supernatural, the miracle of the muscle and the miracle of the mind, are both inexplicable as are all the ways of Our Lord. (PF, 167)

Leibniz's
thesis

Hermann denies any kind of sense in the universe and believes that man is left without the hope of transcendence; Kinbote asserts that life - unintelligible as it may be - has a meaning in a divine plan whose significance we are at present unable to understand.

The artist assumes the role of the hidden gods and makes life intelligible, shows some of its patterns, and endows the seemingly senseless manifestations with meaning through his art. "Making ornaments / Of accidents and possibilities" (PF, 63) is the supreme imaginative achievement of the Nabokovian artist. Although still trapped in a finite existence and caught in confusion and doubt, he tries to give coherence and plausibility to what seems random and senseless, building up counter-worlds of order and harmony.

The novel most clearly indebted to the concept of game is The Defense. Chess is not only responsible for the intricate patterns and moves of its structure, but also shapes the fictional world. Chess is at once the theme, the structure, and the central metaphor of The Defense. For Luzhin, life turns into a continuous game of chess whose purpose and strategies he tries to determine and against whose threats he must find an effective defense. The "fatal pattern" (DF, 8) in which he is caught is of the author's making, and most of the structural moves are appropriately analogous to moves in a chess game.⁶⁰ Chess, then, accounts for the "basic structure" (DF, 9) of the composition and for the substance of the events.

theme

structure →

theme / metaphor

Luzhin's life appears as a game of skill with an "exact and relentlessly unfolding pattern", unintelligible to the hero, which progresses "through a crystal labyrinth of possible deductions to the one radiant conclusion" (DF, 34). Luzhin plays the part of the fugitive king who tries to evade

thematic, Luzhin's version
1. he

the threats directed against his life. He is involved in "a kind of monstrous game on a spectral, wobbly, and endlessly disintegrating board" (DF, 71) whose complex moves he finds impossible to determine. Although he seems to be dimly aware of a "consecutive repetition of a familiar pattern" (DF, 213-214), he does not know what the purpose of the pattern is nor what he must do to break its sinister outlines. His task is inordinately difficult and, in terms of his life, impossible:

he had, if possible, to contrive a defense against this perfidious combination, to free himself of it, and for this he had to foresee its ultimate aim, its dire direction, but this did not yet appear feasible. And the thought that the repetition would probably continue was so frightening that he was tempted to stop the clock of life, to suspend the game for good, to freeze, and at the same time he noticed that he continued to exist, that some kind of preparation was going on, a creeping development, and that he had no power to halt this movement. (DF, 214-5)

Never
since
Metaphysical
questions

While the game is still in progress, the ultimate aim of the attack cannot be divined: "the combination had still not completely developed, and soon a new, dire repetition would manifest itself" (DF, 219). The mercilessly unfolding pattern of the game, "rich in possibilities" (DF, 164), leads Luzhin to his doom. Every move he makes is not really part of his own defense, but conforms to the exact plan of the grand master outside in whose game he is only one figure. His final attempt to escape, by committing suicide, turns out to have been the inexorably plotted selfmate or "sui-mate" as Nabokov calls it (DF, 8)⁶¹, for as he plunges to his death the darkness into which he falls is seen "to divide into dark and pale squares" (DF, 256).

the
game
fate

frame
series

Luzhin tries to apply the logic and rules of chess to his life. But whereas in his chess life he is a gifted player, in control of the situation, in his everyday life he is hopelessly clumsy, helpless, and lost. He attempts to impose the same chess order on the phenomena of the world so as to see the hidden significance of life's erratic moves. "Real

||

threat

theme - meaning

fate

life, chess life", he muses, "was orderly, clear-cut, and rich in adventure", and only in that life is he able to reign: "everything obeyed his will and bowed to his schemes" (DF, 134). Outside his chess existence, he cannot compete with the "awesome power" (DF, 132) plotting his life, threatening his sanity, and, finally, causing his death. His everyday life does not possess the "harmonious simplicity" (DF, 36) which so appeals to him in chess. Here he is not the player, but only a chess piece, manipulated by some power outside, leaning over the chessboard of the world. He is a victim of "referential mania"⁶²; he tries incessantly to determine the meaning of the moves he seems to find in the natural phenomena and the events which invade and structure his life.

The hope to master one's own fate, to actively pursue one's own goals, is based on an illusion. Nabokov's characters, unless they are artists, do not make the patterns of their lives themselves, but are a part of the patterns, ignorant of the outlines, unaware of their position and function within them. As such they frequently seem to be chessmen, puzzle pieces, or cards in the hands of an ironical deity who plays a game of worlds and watches with amused detachment the futile attempts of his creatures to shape their own destinies.

Luzhin's world is an obsessive chess world, progressively replacing the actual surroundings until eventually he is able "only to think in chess images" (DF, 241)⁶³. He can no longer distinguish between chess and life, game and reality, the two finally merging at the moment of his death. His absurd, unexpected defense (DF, 242) is only the final solus rex position, his checkmate-death on the chessboard (DF, 256).

Chess, as G. Steiner puts it, "is the underlying metaphor and symbolic referent throughout Nabokov's fiction"⁶⁴, and many critics have pointed out the function of chess in his novels.⁶⁵ Not only as a way to view the techniques and

Multiple functions of chess:
 1. as a structural device in the novel
 2. thematic: it says something about the world described / metaphorical

nature of Nabokov's art, but also as a metaphor for the character of the fictional world are the chess game and the chess problem significant. Not unlike the metaphor of life as a book or play (see below), life as a (chess) game characterizes the temporary, artificial world of the figures, their absolute dependence, and inevitable ignorance. They are "pawns in a game", participating in a match in which they are only pieces on the board, not players. In the typical Nabokovian manner of having an inane protagonist utter a truth to which his creator would fully subscribe, boisterous Shchyogolov - the "originator" of the Lolita-theme (G, 198-199) - puts it: "Yes, that's how it is, my dear chap, one twist of fate, and the king is mate. ... Man is fate's plaything" (G, 360). Fate, the author, the game-playing deity arranges the events, plots the scenes, and plans the moves. The characters, though believing that they can shape their own lives, are unwittingly guided along the lines laid out by the hidden power which delights in creating fanciful riddles, fantastic schemes, and unexpected solutions.⁶⁶ John Shade expresses the notion lucidly in his poem when he writes of the hidden supernal forces directing and playing with the world:

It did not matter who they were. No sound,
 No furtive light came from their involute
 Abode, but there they were, aloof and mute,
 Playing a game of worlds, promoting pawns
 To ivory unicorns and ebon fauns; (PF, 63)

If life is a game, then there must be some rules in it, no matter how confusing and random the manifestations may appear to those involved in it.

In Speak, Memory, a work whose "thematic lines" are an indication of careful imaginative patterning and chess-problem-like combination, Nabokov refers twice to the concept of life as a chess composition. He recalls that the scheduled duel of his father was called off at the last moment and comments, with regard to his father's later death by the bullets of two assassins: "several lines of play in a diffi-

cult chess composition were not blended yet on the board" (SM, 193). On the eve of his departure from Europe, and with the completion of a specific chess problem, Nabokov feels that "a whole period of my life had come to a satisfactory close" (SM, 292).

Repetitions, correspondences, combinations, and patterns create order and harmony and give shape and coherence to the confusing appearances. The idea of a game makes the randomness acceptable as an insufficiently comprehended, but carefully coordinated series of moves on a chessboard. The artist tries to detect these patterns or to create them according to his own vision and will; he thus makes comprehensible what seems unintelligible or even nonexistent: an ultimate, all-explaining sense, the rules of the game, the plan behind the separate moves, the meaningful solution. By finding a "correlated pattern in the game" through "plexed artistry" can the imaginative artist, the god-like creator, find in life "something of the same / Pleasure in it as they who played it found" (PF, 63).

Games (chess, card games, jigsaw puzzles), riddles (anagrams, puzzles, crosswords), verbal games (puns, scrabble, word-golf), and literary games (parody, fatidic details, numbers) are frequently used by Nabokov in his fiction to characterize the mysterious, inconclusive nature of the fictional worlds, to point to the complex, deceptive reality, and to expose the artificial nature of art.

The title of Nabokov's second novel, King, Queen, Knave, is obviously an allusion to three playing cards, although there are also indications that the protagonists are also seen as chess pieces. The king is Dreyer, whose German name contains drei 'three' and is a pun on the triangle situation in which he is involved, Martha is the queen, and Franz the knave. The last name of the latter, Bubendorf, is again a reference to German Bube, the jack or knave in a card game. All three protagonists are playing cards in the hand of the

author. Martha believes that she can arrange her life as she desires and enlists her lover's help to do away with the husband. But her designs are repeatedly thwarted by fate. When the idea to kill her husband first enters her mind (KQK, 139), she ironically falls ill herself, which occurs again in the final chapter when the fulfillment of her plans is within reach, but prevented by her contracting a fatal pneumonia. She does not realize that she is only a card in the game, higher in rank than the knave, but eventually unable to beat the king. For her husband, life is a mixture of joyful and melancholy experiences, an enchanting game whose rules he does not comprehend, but which he can still enjoy. He innocently pleads with his wife to allow him "to play a little too - leave me my nephew" (KQK, 40), but Martha is secretly playing her own game in which the king is to be trumped. Both Martha and Franz regard the superfluous husband and uncle merely as a lifeless card:

there was a second, purely schematic, Dreyer, who had become detached from the first - a stylized playing card, a heraldic design - and it was this that had to be destroyed. (KQK, 177)

The plans of wife and lover are based on the assumption that Dreyer's existence is "purely schematic". Nabokov contrasts the flat, unimaginative, and vulgar lovers with the human, humorous, and observant husband and indicates that the king is the highest of the three cards. Whereas Martha and Franz are clearly replicas of the playing cards on the poster of the film advertisement (KQK, 216)⁶⁸, Dreyer does not exactly fit into the pattern. It is interesting to note that, when Dreyer observes the huge cinema advertisement, he suddenly remembers that he must reserve rooms for himself, his wife, and his nephew, unconsciously associating the three playing cards with himself, Martha, and Franz.

Martha's mathematical mind seems to be in control of the game. "Life", she insists, "should proceed according to plan, straight and strict" (KQK, 10), and her husband inter-

feres with her idea of life; he stands in the way of her "plain, straight existence" (KQK, 141). Her game presupposes a "regular well-planned, straightforward course" (KQK, 167), but Dreyer's erratic and much too lively presence in her life upsets her "simple, smooth, elegant plans" (KQK, 199). Fate, so clearly on Dreyer's side, obstructs her designs; its "freakish twists and wiggles" (KQK, 10) unsettle her ease. The fatality she believes in and which she is convinced supports her intentions turns against her: she is only a playing card, inevitably beaten by the higher card - and all cards are the master player's tricks.

The chess-metaphor also makes two significant appearances in the novel. At a Christmas party, Martha and Franz move through the chessboard of the living room like the "versatile queen" and the "trapped bishop" (KQK, 142); though apparently moving independently from one another "they [are] nonetheless securely bound by the invisible, inexorable lines of that [geometric] figure" (KQK, 143). Both are chess pieces moving over the board in an attempt to checkmate the king. Martha completely holds Franz under her spell and forces him to cooperate with her in the destruction of Dreyer. When Franz realizes the full hopelessness of his situation and submits to the inevitable, he notices from his room two people playing chess on a distant balcony (KQK, 226). He no longer has a will of his own, and his refusal "to move" (KQK, 226), to continue the game, is a too late attempt to withdraw, for the authorial chess game "ha[s] long since ended" (KQK, 227). Toward the end of the novel, Dreyer, too, observes two people playing chess:

He stopped for a moment and gaily warned White that Black's knight was planning to attack White's king and queen with a forked check. (KQK, 241)

He ironically ignores the relevance of that chessboard constellation for his own situation and does not realize that the attack is also directed against his life. But in this game-within-the-game as well as in the novel, White's king

drawn!
T 100!

escapes the threat because Black's position is "desperate" (KQK, 241). The queen is sacrificed, but the king is saved. The grand master, it is plain, always has "an ivory thumb in this game" (KQK, xi).

"Let us discuss crime, crime as an art; and card tricks" (DS, 131), writes Hermann. His contemplated crime resembles a game of patience, arranged beforehand; first I put down the open cards in such a manner as to make its success a dead certainty; then I gathered them up in the opposite order and gave the prepared pack to others with the perfect assurance it would come out. (DS, 132)

The game Hermann has prepared, clever though its arrangement and execution may seem, depends for its success on one card which belongs, so to speak, to another pack: Felix does not resemble Hermann. Felix cannot replace the card which Hermann wants to withdraw from the game. His second blunder is the fact that he forgets to pick up - to continue the metaphor - another card, the tramp's walking stick. It is not surprising, then, that when Hermann turns over "the prepared pack" to the public it is immediately aware of his mistakes and condemns his clumsiness. Hermann is not the inventive genius he makes himself out to be (DE, 132); his artifice is flawed precisely because he is not inventive enough and relies too heavily on schematic sleight of hand.

In "Time and Ebb", a game simile is used to refer to the action of memory:

is not the setting down of one's reminiscences a game of the same order [as solitaire], wherein events and emotions are dealt to oneself in leisurely retrospection? (TE, 125)

And in Mary, Ganin thinks about the impossibility of recovering the lost objects of his childhood which he believes still exist somewhere:

The pity of it is that I'll never find them again - never. I once read about the 'eternal return.' But what if this complicated game of patience never comes out a second time? (M, 34)

In The Gift, Fyodor draws attention to the similarity between the composition of chess problems and literary creation (G, 182-6). In his book he traces "fate's methods" (G, 374), which he sees as subtle chess moves, until he has discovered "a certain thread, a hidden spirit, a chess idea" (G, 375) along which to plot his personal past. Fate has shown in his life the same resourcefulness (G, 376, 183) and enchanting deception (G, 376, 342, 184) which fascinate Fyodor in chess problems.

In The Gift, he lays bare the subtle, ingenious devices of fate, its secret combinations and moves, the sly repetitions and correspondences. Finding a method, no matter how erratic, in the workings of fate helps him to understand "what is concealed behind all this" (G, 340). Chapter four deals with the life of the social publicist Chernyshevski, and Fyodor composes his biography along certain themes and patterns. The idea for Chernyshevski's biography was appropriately suggested by Fyodor's coming across an article about Chernyshevski and chess in a Soviet chess magazine (G, 182). A few days later, Fyodor discovers in the same magazine an extract from the critic's diary and is amazed at "the knight-moves of sense" (G, 206) in that piece of writing. His plan for the biography, just like that of a chess problem (G, 183), is already finished in his mind, "extraordinarily distinctly in tone and outline" (G, 211), and his task now consists only in combining "those thematic 'voices'" (G, 211) into an artistic pattern.

When Fyodor outlines his plan for the book The Gift at the end of the novel, he makes it clear that it is exactly the sly moves of fate that he wants to investigate and that their artful interlacements and deceptive lines form the nucleus and method of the "chess idea" which is the novel.

The narrator of The Real Life of Sebastian Knight also pursues the patterns of his half-brother's life. He tries to discover Sebastian's moves, his position in regard to

other persons, and the various relationships which form his life. In Speak, Memory, Nabokov refers to the "twisted quest for Sebastian Knight (1940), with its gloriottes and self-mate combinations" (SM, 257), which aptly characterizes the biographer's task as he searches for the patterns of the chess problem he must solve. Knight's books themselves are, we are told, conceived as "methods of literary composition" (RL, 89) and investigations of the "methods of fate" (RL, 89). In all his books, Sebastian is "juggling with themes, making them clash or blending them cunningly, making them express that hidden meaning, which could only be expressed in a succession of waves" (RL, 165). This is as good a comment about chess problems as any and, though obviously applied to Sebastian's literary works, shows the affinity between the two creative activities as Nabokov sees them. Juggling with themes, connecting moves, clashing forces, and blending combinations are all ways to lead up to a perfect solution attainable only through a variety of roundabout routes. In chess problems as in literary art, it is "not the parts that matter, it is their combinations" (RL, 165). It is significant that a reader of Knight's novels expresses his uneasiness about them in the following terms: "Knight seemed to him to be constantly playing some game of his own invention, without telling his partners his rules" (RL, 170).

There are, in the works of Sebastian Knight as well as in the biography of his half-brother, a number of subtle allusions to chess. The names of several characters, i.e., Knight, Bishop, Black, Schwarz, hint at the fact that they are chess pieces; Sebastian's signature, his identifying mark, is a small black chess knight, with which he occasionally signs his poems; he is buried in the cemetery of St. Damier, which is French for 'chessboard'. One may even go so far as to interpret the chess game between between two characters (Rechnoy and Schwarz) (RL, 133-4) as representing the course, "at least partially, of the novel"⁶⁹. The patterns of "reality" and fiction, V.'s experiences as biographer

in quest of his half-brother's real life, and the themes of Sebastian's works interweave and form combinations, proceed in "rhythmical interlacements" (RL, 129) until their seemingly separate thematic "voices" are practically indistinguishable.⁷⁰ "I am Sebastian, or Sebastian is I, or perhaps we both are someone whom neither of us knows" (RL, 192).

Since the chess theme in *Lolita* has been repeatedly dealt with by critics,⁷¹ a few remarks will suffice. The chess game in the novel is ultimately between Humbert and McFate, one of whose agents is Quilty. The aim is not so much to mate the king, but to capture the queen (Lolita). The first chess game in the book is played between Humbert and his future father-in-law (L, 27) with girlish Valeria watching (a possible prize?). Then there are a number of games between Gaston, another pervert, and Humbert (L, 184-185). It is during one of these that Humbert gets a telephone call from Lolita's piano teacher inquiring about her pupil's frequent absences (she was actually with Quilty), and Humbert suddenly notices that Gaston can collect his queen (L, 204-5). When Gaston swoops down upon "that juicy queen", his action is a metaphorical expression of Quilty's theft of Lolita; Humbert, in a Freudian slip, calls his chess partner Gustave - an allusion not only to Gustave Flaubert, but, even more significantly in this context, to Gustave Trapp, whom Quilty supposedly resembles (L, 220). The subtle premonition of his loss of Lolita in a chess game came from the casement window of Humbert's house, one square of which is glazed with ruby; Humbert comments: "that raw wound among the unstained rectangles and its assymetrical position - a knight's move from the top - always strangely disturbed me" (L, 194).

Humbert's professed susceptibility to "the magic of games" (L, 235) turns into the horror of Quilty's and fate's cruel games with him. He does not realize the stealthy moves which are going on with the objective of depriving him of

Lolita, and Quilty's cryptic references are monstrously inconclusive and ironic. In his chess games with Gaston, he writes, the chessboard appeared to him

as a square pool of limpid water with rare shells
and stratagems rosily visible upon the smooth
tessellated bottom. (L, 235)

But the game which is played against him outside the chessboard is much less transparent. He is incapable of seeing through the surface of things in order to detect the sinister stratagems of his opponent. Another significant connection between chess and Humbert's life can be seen in the fact that the box Gaston gave Humbert to accomodate his chessmen (L, 217) is later used to transport the gun with which Humbert will revenge himself on Quilty for stealing his queen.

In Pale Fire, the solus rex theme is central (PF, 119, 296, 306).⁷² Kinbote is the king (he signs the plan he has drawn of Onhava Palace with a chess-king [PF, 107]) in the corner of the chessboard, trapped in the figments of his own imagination. His life unerringly leads to yet another "sui-mate". Everywhere he detects shadows and moves which threaten his life. He retreats further and further into the splendid isolation of madness and is eventually checkmated. Whereas Shade asserts that there is some kind of meaningful order in the universe and that art creates that harmony which is absent from or invisible in the world (PF, 226), Kinbote's fatalism leaves him without a defense against the frightening shadows drawing nearer.⁷³

After Pale Fire, the chess theme dwindles in significance and is noticeable, except as a compositional technique, only in occasional similes in Ada and Look at the Harlequins!⁷⁴.

Another game in Nabokov's fiction which is repeatedly referred to is the jigsaw puzzle. When Krug surveys the "various odds and ends" he has collected for his work, he finds himself faced with the problem of discovering the "secret combination" (BS, 155) which will link the different

Journal /
introduction
in the
- Nabokov -

items. He dejectedly feels that he is too old "to bend and rebuild the world" (BS, 158). Some unknown but necessary part is missing to complete the composition; he cannot locate "the picture-puzzle piece which exactly fits the gap" (BS, 158).

Nabokov's fictional works are often picture puzzles which are slowly completed according to a specific plan. The picture, already complete in the creator's mind, gradually comes to life, and all the jumbled outlines of indeterminate experiences and fragmentary sections of apparently unconnected events combine to form a complete design of supreme inevitability. Once detected, this unique ornament can no longer be "unseen", the same way a scrambled picture never can hide again a thing once it has been discovered (cf. SM, 310). Praising the artistic composition of The Song of Igor's Campaign, the old Russian epic he translated, Nabokov mentions the "constant interplay of themes and mutual echoes" (IC, 5) and refers to the "ingenious arrangement of nicely fitting pieces" (IC, 7). The creative reader, as Nabokov sees him, looks for those thematic correspondences, those variously shaped puzzle pieces which join to form a sensible picture. Here is Nabokov's description of his fondness for jigsaw puzzles:

the thousand bits of a jigsaw puzzle gradually formed an English hunting scene; what had seemed to be the limb of a horse would turn out to belong to an elm and the hitherto unplaceable piece would snugly fill up a gap in the mottled background, affording one the delicate thrill of an abstract and yet tactile satisfaction. (SM, 42)

In his works, too, everything turns out to have its particular place in the whole composition: deceptively shaped pieces find their preordained gap, and unplaceable bits fill in the blank spaces of the puzzle.

To many of Nabokov's characters, life itself appears as a strange jigsaw puzzle. The confused sequence of visions, experiences, and events must be put in order, must be fitted

into a sensible design, a task which is inordinately difficult, for every day brings new "pieces" whose particular places must be found. The protagonists do not know what the different pieces are ultimately meant to represent and consequently are unable to complete the picture themselves. Their destinies are composed of many separate experiences which, when properly "placed", form recognizable ornaments.

Previous to his passion for chess, Luzhin was fascinated by jigsaw puzzles:

Luzhin felt wonderfully stirred by the precise combinations of these varicolored pieces that formed at the last moment an intelligible picture. (DF, 38)

Here as in his reading of Jules Verne and Conan Doyle he is enchanted by the patterns and combinations which connect seemingly unrelated things. In his concentration on jigsaw puzzles and his complete involvement with chess, Luzhin is obsessed with the lucidity of emerging patterns and the harmony of their interrelations. His attempt "to determine by scarcely perceptible signs the essence of the picture in advance" (DF, 38) - the quotation refers to jigsaw puzzles - extends to his own life, where he also expects to divine in advance the essence of the design which forms his destiny.

What almost all of Nabokov's heroes try to discover is "some kind /Of correlated pattern in the game" (PF, 63). Chess, card games, and artistic creation are, as T. Tanner suggests

ways ultimately of keeping sane in space, of establishing some known and organized terra firma which can support and sustain you in the 'boundless void'.⁷⁵

The characters cannot accept life's randomness and seek inside or outside of it for some coherence and sense which will make their individual fates comprehensible. Like the hero of Saul Bellow's novel Herzog, they feel that somehow they owe "a human existence to this waking spell of existence, regardless of the void"⁷⁶. And this human existence demands that something of value, some plausible design can be detected

in the confusing manifestations of life. The view of life as a game contains the relative comfort that existence is not entirely senseless and accidental: the game is governed by more or less familiar and accepted rules, is spatially and temporally limited, and tends toward some kind of solution. Underlying the uncertainty, deception, and surprise of the game is some sense of logic and order.

The endeavor of Nabokov's heroes to find outlines of a sustaining pattern or design in their lives can also be seen in some central metaphors which are related to the concept of games. Fyodor's description of a construction fence carries with it important metaphorical implications which characterize existence as many of the protagonists experience it:

a remarkable fence made out of another one which had been dismantled somewhere else (perhaps in another town) and which had previously surrounded the camp of a wandering circus, but the boards had now been placed in senseless order, as if nailed together by a blind man, so that the circus beasts once painted on them, and reshuffled during transit, had disintegrated into their component parts - here there was the leg of a zebra, there a tiger's back, and some animal's haunch appeared next to another creature's reversed paw: life's promise of a life to come had been kept with respect to the fence, but the rupture of the earthly images on it destroyed the earthly value of immortality; at night, however, little could be made out of it, while the exaggerated shadows of the leaves (nearby there was a streetlight) lay on the boards quite logically, in perfect order... (G, 188)

The same image occurs in Speak, Memory:

I remember seeing a paling, the boards of which had been brought from some other place where they had been used, apparently, as the inclosure of an itinerant circus. Animals had been painted on it by a versatile barker; but whoever had removed the boards, and then knocked them together again, must have been blind or insane, for now the fence showed only disjointed parts of animals (some of them, moreover, upside down)-a tawny haunch, a zebra's head, the leg of an elephant. (SM, 221)

The description is a striking metaphor for the randomness of life. The fence is an enclosure, something preventing people from seeing what is behind it. The confused details painted on the outside are unordered and form no intelligible picture to the eyes of those viewing it from the outside. All the parts are there, but the individual designs lack coherence and sense. They are like jigsaw puzzle pieces, mixed up and put together in the wrong order. Life, too, presents people with a variety of disjointed impressions and experiences which make sense only when they are arranged in a certain manner. What Nabokov's characters, especially his artists, try to do is rearrange those blindly connected parts so that they constitute a meaningful ornament.

Another metaphor incorporating some aspects of the jigsaw puzzle metaphor refers to the fragments of a piece of pottery found on the shore, for which the other parts must be found to reconstitute the complete object. At the seaside, Sineusov has discovered a shard of porcelain and is tantalized by the thought that its "companion fragments must inevitably exist somewhere":

I imagined an eternal torment...to find and gather all these parts, so as to recreate that gravy boat or soup tureen... And, after all, if one is supremely lucky, one might restore the dish on the first morning instead of the trillionth (UT, 152-3).

What the metaphor of this passage projects into the hereafter - the failure to piece the parts together denying a given soul "eternal felicity beyond the grave" (UT, 152) - is seen in more inclusive terms in the same image in Speak, Memory. Surrounded by small bits of ornamented pottery, Nabokov muses:

there was one [chip of majolica] whose border of scrollwork fitted exactly, and continued, the pattern of a fragment I had found in 1903 on the same shore, and...the two tallied with a third my mother had found on that Mentone beach in 1882, and with a fourth piece of the same pottery that had been found by her mother a hundred years ago - and so on, until this assortment of parts, if all had been preserved, might have been put together to make the complete, the absolutely complete, bowl, broken by some Italian child,

God knows where and when, and now mended by these
rivets of bronze. (SM, 308-9)

On the one hand, this passage reflects Nabokov's belief in genealogical patterns⁷⁷, and on the other hand it expresses Nabokov's conviction that the seemingly unrelated parts of life really belong to larger, continuous patterns which, if pursued in depth and perceptively, may show a meaningful design. The same search for the coherence, the combinational logic connecting separate experiences, is the life-sustaining and sanity-preserving activity which most of Nabokov's protagonists pursue in defiance of the apparent void. The artists among them compose with the help of imagination and artistic sense their own patterns of meaning and structure their works into designs which show the coherences between past and present, between seemingly disparate events and experiences. As Nabokov writes in "The Paris Poem" (1943):

In this life, rich in patterns...
no better joy would I choose than to fold
its magnificent carpet in such a fashion
as to make the design of today coincide
with the past, with a former pattern...
(P&P, 123)

The metaphor of life as a game, a puzzle, indicates that the characters are not hopelessly lost in chaos and blind chance, but are part of a sensible plan, are guided by a set of rules which they are presently unable to comprehend. The inexplicable aspects of human existence - time, space, consciousness, and death - are somehow coordinates in a supreme design, transcending human understanding. Man must content himself with occasional glimpses of sense and order, and the artist's foremost task is to probe or imaginatively compose such patterns as make life, if not entirely intelligible, at least bearable.

4. Mirrors

The mirror as a symbol and metaphor also has a long tra-

dition;⁷⁸ it has come to express a variety of notions about life, reality, and the God - man relationship. The mirror emphasizes the subjectivity and fallibility of human vision and knowledge; it is frequently employed in connection with man's search for understanding of himself, as a symbol of self-contemplation and self-reflection in a world where it is hard to distinguish between appearance and reality. The mirror is an ambiguous symbol, since it stands for truth and reality as well as deception and trickery. It represents God, infinity, and death. Frequently it also expresses the imprisonment of human consciousness in the mirror of its own subjective fancy.

In Nabokov's works, mirrors often are transcendent designs which underline the elusive, insubstantial nature of reality. The phenomena of the world are presented as unstable projections of individual consciousness, ethereal and unreliable. Wherever man turns, mirrors confront his search for knowledge about himself and the nature of existence, and he finds himself incapable of penetrating the shining surface to reach the reality behind. Nothing can be known directly and objectively; everything is but a questionable reflection of something outside the mirror, not in it. "As a literal image and overriding metaphor, the mirror is central to the form and content of Nabokov's novels", writes A. Appel,⁷⁹ and J. Croisé points out that many of Nabokov's characters are haunted by mirrors⁸⁰.

Again and again we see the protagonists passing in front of mirrors to find confirmation of their selves and reality; mirrors in Nabokov's works are repeated reminders of the dubious nature of existence, stressing illusion and appearance.⁸¹

The desire to penetrate the surface of things in order to discover what lies underneath is a significant theme in Nabokov's fiction. The protagonists attempt to see through life's impervious phenomena, to probe the hidden depths. This

is an important aspect of the appropriately entitled novel Transparent Things. The narrator repeatedly plunges imaginatively into the murky depth below the appearances to understand the full reality of an object or a person.⁸² This endeavor to sink through the shimmering surface of life and explore its invisible meaning is something which many of Nabokov's characters are concerned with, although their attempts are almost always thwarted by the impenetrable opaqueness and the illusory, reflected depth of the mirrors by which they are surrounded.

In Nabokov's fictional worlds, mirrors and reflections are constant reminders that reality is a matter of indeterminable, deceptive appearances. Mirrors reverse the natural order of things and do not really represent them as they are. They may inspire, as in the case of Borges, a "Grauen vor einer Verdoppelung oder gespenstischen Vervielfältigung der Wirklichkeit"⁸³ and thus lead a person to doubt his own reality (as in the case of the hero of Nabokov's short story "Terror"). In a world of mirrors the characters are faced with the problem of determining which is the reflection and which reality, which of the mirror versions represents their true identity and which is only a distorted image.

Stendhal saw the artist's role as a mirror reflecting faithfully everything around it; Nabokov's artist, though he may also be a mirror, does not show the things as they really are, but transforms them. The nature and quality of the reflection issuing from the special mirror of Nabokov's art is determined by the mirror's quality and the particular angle from which the events are viewed. Nabokov's mirror subjects the random appearances to a number of refractions and prismatic reflections and shows an image which does not conform to reality. In speaking of the fantastic nature of Gogol's art, Nabokov turns against those who trace a work of art to some extraliterary reality, or truth, and writes: "Gogol, of course, never drew portraits - he used looking glasses

and as a writer lived in his own looking glass world" (GO, 41). Reality as it is or may be did not interest Gogol, for the mirror he held up to things (and to the reader) was "of Gogol's own making and with a special refraction of its own" (GO, 41). Similarly, Nabokov's art is not concerned with "realism" (cf. SO, 118), but creates its own special version of reality. The central passage expressing the nature and function of Nabokov's mirroring art can be found in Invitation to a Beheading, where Cincinnatus' mother tells her son of certain objects, called "nonnons", with which she played as a child and which she describes in the following words:

there were objects called "nonnons"...and, you see, a special mirror came with them, not just crooked, but completely distorted... Well. you would have a crazy mirror like that and a whole collection of different "nonnons", absolutely absurd objects, shapeless, mottled, pockmarked, knobby things, like some kind of fossils - but the mirror, which completely distorted ordinary objects, now, you see, got real food, that is, when you placed one of these incomprehensible, monstrous objects so that it was reflected in the incomprehensible, monstrous mirror, a marvelous thing happened; minus by minus equalled plus, everything was restored, everything was fine, and the shapeless speckledness became in the mirror a wonderful, sensible image; flowers, a ship, a person, a landscape. You could have your own portrait custom made, that is, you received some nightmarish jumble, and this thing was you, only the key to you was held by the mirror. (I, 122-3)

Nabokov's art is a "crazy-mirror" (BS, xvi) which gives meaning to the confusing, unintelligible phenomena of "reality". The shapeless, absurd appearances of reality are held up to the special mirror of art which imaginatively transforms them into wonderful, sensible images. The strangeness of the world and that of art combine ("minus by minus equal[ing] plus"⁸⁴) to produce a perfectly recognizable, real picture.⁸⁵

The characters as well as the readers are repeatedly able to glimpse the mirror itself which gives shape to things. Although the mirror from which everything proceeds, which causes all the reflections and luminous manifestations, is somewhere

outside the fictional universe, several of Nabokov's characters have intimations of its existence. Cincinnatus, exiled in a world of vulgar theatricals, dreams of a "majestic, free and ethereal" world (I, 82) where "shines the mirror that now and then sends a chance reflection here" (I, 85). He is convinced that those scattered reflections he sees cannot be gratuitous and that there is somewhere a mirror from which they all originate. The ultimate mirror of truth and revelation, the force that mysteriously directs life, is the omnipotent creator. On the periphery of the characters' existence, he gathers all facets of their fragmentary lives.

The "luminous pattern" entering Krug's cell and assuming "a strange, perhaps fatal significance" (BS, 232) is an indication of the author's closeness as an "anthropomorphic deity" (BS, xviii, 148). But more important in this context is his manifestation as the ultimate, god-like mirror⁸⁶:

...you wonder whether everything...has not been reproduced artificially, there and then, by special arrangement with the mind behind the mirror. (BS, 232)

The deity slides towards Krug "along an inclined beam of pale light" (BS, 233) to save his creature. But he is also present in the puddle motif; the puddle reflects "the nether sky" (BS, 1) and links the creator with his creation. It is "a rent in [Krug's] world leading to another world of tenderness, brightness and beauty" (BS, xv).

The imaginary author Pierre Delalande whose equally imaginary Discours sur les ombres (cf. I, 6-7) is quoted in The Gift (321-2) exhibits a noticeable affinity with his creator when he writes (as paraphrased by the narrator):

In our earthly house, windows are replaced by mirrors; the door, until a given time, is closed; but air comes in through the cracks. (G, 322)

Wherever the characters look, they are prevented by mirrors from seeing what the reality of their prison-like existence is like. Only death opens the door and brings them face to face with the mirror.⁸⁷ While they live they are always con-

fronted with reflections; life is experienced not directly and genuinely, but always indirectly, as a series of reflections from different kinds of surfaces. Human consciousness reaches mirrors as soon as it attempts to probe what lies outside its reach and finds wherever it turns reflections of its own limited nature. It is inevitably subjective, projecting its own images outward which, in turn, are only reflections of its proper substance. What is the cosmos, asks Krug, "but an instrument containing small bits of colored glass, which by an arrangement of mirrors, appears in a variety of symmetrical forms when rotated" (BS, 171).⁸⁹

Mirrors show images with illusory concreteness and deceptive depth. It seems as if there were some other world on the other side, or rather behind, the mirror, continuing in imaginary perspective the visions it reflects. But the promise of opening into another world, of an exit into another sphere, is false. The attempt to reach that world ends on the hard, impenetrable surface of the mirror. The mirror is thus also a metaphor for the characters' imprisonment. When Krug observes a puddle, it seems to him "like a spatulate hole through which you can see the nether sky" (BS, 1), but there is nothing like a sky underneath it; the vision is illusory, only a reflection of the sky above, the reality of the here. The mirror as a metaphor of human imprisonment is used in a passage in "The Assistant Producer", where the narrator describes how German film companies employed Russian émigrés, "totally unreal people", to represent "real" audiences in pictures:

The dovetailing of one phantasm into another produced upon a sensitive person the impression of living in a Hall of Mirrors, or rather a prison of mirrors, and not even knowing which was the glass and which was yourself. (AP, 66)

The life of the émigrés has no reality, no depth, no perspective; they live surrounded by the frightening, distortive mirrors of an alien world, which are totally unrelated to

the reality of their inner lives. Kinbote, himself a refugee, speaks of a king "sink[ing] his identity in the mirror of exile" (PF, 267). Many of Nabokov's characters live in a prison of mirrors, the mirrors consisting of their spiritual and emotional isolation which makes them pursue their passions, visions, and obsessions through the illusory world of self-reflecting mirages. The inability to distinguish between themselves and their reflections is another important aspect expressed in the passage from "The Assistant Producer" quoted above. The closed prison of mirrors is constituted by an infinity - in terms of a Hall of Mirrors - of reflections among which they cannot locate their real selves.

"Terror" (1927) is the first story in which the mirror becomes a central image and metaphor. The narrator relates that after intensive work at his desk he sometimes would, on looking at himself in a mirror, fail to recognize his reflection:

the more keenly I examined my face...and the more insistently I told myself "This is I, this is so-and-so," the less clear it became why this should be "I", the harder I found it to make the face in the mirror merge with that "I" whose identity I failed to grasp. (T, 113-4)

His terror stems from the realization that there is another person on whose existence his own depends and the possibility that this other person may be his real identity and he only its reflection. He comes to believe that everything is but a reflection, and increasingly the everyday world loses its concrete, real quality:

When I came out on the street, I suddenly saw the world such as it really is. ... My line of communication with the world snapped, I was on my own and the world was on its own, and that world was devoid of sense. (T, 118-9)

The narrator loses all faith in the reality of his existence and feels that he is "no longer a man, but a naked eye, an aimless glance moving in an absurd world" (T, 120). It is only the "intense, unbearable but quite human pain" (T, 120)

over the news that his sweetheart is dying which confirms his reality as a live person. When he rushes to her death-bed, she is incapable of recognizing him. But, the narrator explains,

I knew that she saw me in her quiet delirium, in her dying fancy - so that there were two of me standing before her: I myself, whom she did not see, and my double, who was invisible to me. And then I remained alone: my double died with her. (T, 121)

At the same time, he knows that the death of his reflection, his double, is only a temporary expedient saving him from madness. The terror of the doubtful security of a real existence will come back, "the helpless fear of existing" (T, 121) will overtake him sometime, and then "there will be no salvation" (T, 121). The comfort that the world "exists only inasmuch as we ourselves exist, inasmuch as we can represent it to ourselves" (T, 118) is a shaky support which may at any moment disintegrate.

In The Eye, the mirror becomes a metaphor of solipsism. Many of Nabokov's artist-heroes pursue their own elusive or obsessive selves to gain insight into their true identities, and their experiences are but mirrors reflecting more or less illusory images of themselves. The title The Eye is a highly illuminating pun (The I) which indicates that the novel deals with the narrator's search for himself: he is the observing, spying eye and the subject of the investigation, the I. In the foreword to The Eye, Nabokov describes the novel's mirror world as one of "soul dissolution" where the hero, Smurov, "only exists insofar as he is reflected in other brains, which in turn are placed in the same strange, specular predicament as his" (E, 9).⁸⁹ Accordingly, the theme of the book is "the pursuit of an investigation which leads the protagonist through a hell of mirrors and ends in the merging of twin images" (E, 9). This description, which also well characterizes The Real Life of Sebastian Knight (written ten years later), with which The Eye has obvious affinities,

is an adequate summing up of the plot. The narrator's quest "for the real Smurov" (E, 90) is "specular, and hence speculative" (A, 19). Like a number of Nabokov's characters,⁹⁰ Smurov dissociates himself from his own self and takes on the role of a spy, an observer, an eye:

I was always exposed, always wide-eyed; even in sleep I did not cease to watch over myself, understanding nothing of my existence, growing crazy at the thought of not being able to stop being aware of myself... (E, 17)

The compulsive search for his true identity impells him to observe other people not as living beings, but as mirrors yielding reflections of himself. He has no existence except in the minds of others. The first glimpse the reader gets of Smurov is his reflection in a mirror:

A wretched, shivering, vulgar little man in a bowler hat stood in the centre of the room, for some reason rubbing his hands. That is the glimpse I caught of myself in the mirror. (E, 26)

By smashing this mirror and obliterating this image of himself (in the form of his imaginary suicide), Smurov is free to search for other versions of himself. From now on he sees himself "from the outside" (E, 31), becomes in regard to his own person "an onlooker" (E, 35).

Reality recedes, and the persons he knows and meets are "not live beings but only chance mirrors for Smurov" (E, 90). The "brightest mirror of all" (E, 90) is Vanya, the woman he loves, but whom he embraces only in his dreams (E, 73, 74, 93); like all the other people around him, she is only a figment of Smurov's imagination (E, 91-2), wholly his creation (E, 74), "a mere mirror" (E, 92). Spectrally passing along the various mirrors of his life, Smurov comes to recognize the illusory nature of his being (E, 102), the insubstantiality and changeability of his personality turning before imaginary mirrors in search of real-life reflections. In a flower shop, amid the shining, reflecting glass surfaces, he happens to notice his reflection in a side mirror: "a young

man in a bowler carrying a bouquet, hurried towards me. That reflection and I merged into one" (E, 97). This experience leads to his resolution to return from the specular existence to the relative security of his corporeal life. But in the process of evolving a series of selves, he has lost track of his real identity altogether and now finds it hard to re-assume his initial character:

I do not exist: there exist but the thousands of mirrors that reflect me. With every acquaintance I make, the population of phantoms resembling me increases. Somewhere they live, somewhere they multiply. I alone do not exist. (E, 102)

The protagonist's world is "a solipsistmal abyss" (SO, 136), a hell of mirrors in which he cannot locate his "real" self among the many reflections. Yet, at the end of the novel, Smurov maintains that he is happy, happy that he can gaze at himself, "for any man is absorbing - yes, really absorbing!" (E, 103). The extent to which his essential self has been absorbed, however, remains open to speculation.

In Despair, mirrors have a similar function. Hermann considered at one time giving his memoir the title "The Mirror" or "Portrait of the Artist in a Mirror" (DS, 211). The narrator is a frustrated, disappointed, and cynical individual whose present life and circumstances fill him with dissatisfaction. As a compensation, he builds up, like Smurov or Kinbote, a rich, crazy world of the imagination in which he is the master of his fate, the creator of his own life. His idée fixe is that he believes he has found his perfect double, "a live reflection" (DS, 77) which he expects will give his life a new meaning. His hankering "after reflections, repetitions, masks" (DS, 80) seems to be miraculously answered when he discovers the tramp Felix, his mirror image. He plans to match his own negative image with the equally negative image of Felix to achieve a new, positive existence (DS, 127). He sees his contemplated crime as a work of art, a feat of the imagination which triumphs over

reality.⁹¹ His planned escape "to the far land of art" (DS, 139) is a venture for which he is, in spite of the ostentatiousness of his literary technique and imagination, insufficiently equipped. On the "realistic" level of his tale, if it can be said to exist at all in view of the unreliable narrator who admits that he is an inspired liar (cf. DS, 14, 36, 55, 58), Hermann wants to kill Felix in whose resemblance with himself he firmly believes, disregarding occasional doubts (cf. DS, 84, 21, 27, 107, 186, 204). However, the live reflection he presumes to have found is apparent, paradoxically, only when it is lifeless; only in death-like immobility does Felix resemble Hermann.⁹² The mirror of a "stagnant pool" (DS, 182) reflecting the perfect similarity between them is destroyed when it breaks "into ripples of life" (DS, 19; cf. 61), when a breeze dims the reflection:

we had identical features, and..., in a state of perfect repose, this resemblance was strikingly evident, and what is death, if not a face at peace - its artistic perfection? Life only marred my double... (DS, 25)

So Hermann sets out to achieve the artistic perfection he believes in, that is he subjects his own pretense of artistic creation to the perverse demands of his obsession with a false reflection, with an illusory similarity. The enemy of his art, the obstacle in the way of his fulfillment, is life, and this must be done away with.

Hermann's failure in life and art is a failure of vision. He does not see himself in proper perspective, he does not realize that Felix is not at all like him, he overlooks the fatal stick when committing his crime, and he does not recognize that art is different from life, not a reflection of it. As one critic remarked, Despair "is about distorting mirrors"⁹³; Hermann himself is the most important of them. His imagination distorts everything around him and does not reflect things as they really are. Hermann does not realize or refuses to see that his wife unashamedly deceives him, that people are aware of his propensity to lying and, moreover,

think him mad. Deeply preoccupied with his own obsession, Hermann constantly reverses the actual order of things and defends his position by accusing Felix of being blind (DS, 21) and indicting "the inertia, pigheadedness, prejudice of humans" (DS, 204) who are unable to acknowledge his masterpiece.

Hermann also plays with the Narcissus myth (DS, 19, 23, 25, 61, 182); he sees Felix as his own reflection (with homoerotic implications), but rather than die from the impossibility of love's fulfillment, he decides to merge with the reflection by removing it, to change places with the mirror and become both himself and his own reflection. His self-love is such that he is completely absorbed by it; all things are subordinated to the demands of this narcissistic impulse. Hermann constantly watches himself in mirrors (DS, 74) and has no eyes for other things. His alter ego, Felix, is only an imaginary construction which he hopes will enable him to solder his split personality.

The central metaphor, combining the mirror metaphor and the Narcissus theme, is found in a scene in which Hermann watches a leaf falling down to the water:

When a slow leaf fell, there would flutter up to meet it, out of the water's shadowy depths, its unavoidable double. Their meeting was soundless. The leaf came twirling down, and twirling up there would rise towards it, eagerly, its exact, beautiful, lethal reflection. (DS, 72)

Hermann is obsessed with the marvel of having discovered a perfect replica of himself and is completely absorbed in his own reflection - "ignoring the model, of course" (DS, 72) - , oblivious of reality (which explains, among other things, the oversight of the stick). The passage quoted also hints at death, the final merging of all reflections ("lethal"). Morn, the hero of Nabokov's play The Tragedy of Mister Morn, compares "his impending death with falling toward his own reflection in a well"⁹⁴. Hermann recalls the scene of the falling leaf meeting its "unavoidable double" after the completion

of his crime and the failure of his work of art. He did not manage to achieve that beautiful, natural union because what he believed to be his exact reflection was a phantasm, a false mirror image. Equally, his literary masterpiece, built on "the impossibility of a blunder" (DS, 213), was marred by the breeze of life rippling and thus destroying the seemingly unavoidable reflection. Hermann's imagination was insufficient, and his mind too perverse, to create a beautiful work of art, to achieve an ideal union of the reflection with the mirror, to merge illusion and reality.

The same Narcissus-theme, the absorption in the mirrored self, appears in The Real Life of Sebastian Knight, which, as has been indicated above, resembles The Eye in its search for the "real" self and its culmination in "the merging of twin images" (E, 9). The portrait of Sebastian shows him as if reflected "Narcissus-like in clear water" (RL, 111-2). The narrator, observing the picture, seems to be reflected in it himself; the picture he sees is really a mirror containing his own image. The portrait is for the narrator a mirror to gaze at himself, just as Sebastian is depicted peering "into a pool at himself" (RL, 112). V maintains that the portrait's likeness is "only a chance reflection" (RL, 112) and as such incomplete, but in his search for more reflections of Sebastian's personality and life he is actually completing a self-portrait. At the end of the book, when V finds out that Sebastian is dying - again we have the metaphor for death as the reflection merging with or into the mirror - , the Russian transcription of his name as "Sevastian" (RL, 179) prepares the reader for the completion of the picture:

the 'v' in Sebastian's name was a transcription of its Russian spelling; for some reason unknown, I went to the bathroom and stood there for a moment in front of the looking-glass. (RL, 179)

The pursuit of the "real life" is, in the novel, an investigation of the elusive self through a hall of mirrors - the circumstances of Sebastian's life and his books⁹⁵ - ending

with the merging of twin images:

I cannot get out of my part: Sebastian's mask
clings to my face, the likeness will not be
washed off. I am Sebastian, or Sebastian is
I, or perhaps we both are someone whom neither
of us knows. (RL, 192)

The frequent occurrence of mirrors and reflections in Nabokov's fiction suggests the changeability and insubstantiality of perception and knowledge, the frightening duality or even multiplicity of selves constituting identity, and the illusory nature of reality and human existence in a world of mirrors where everything may be only a reflection of something else and where it is impossible to discover the ultimate mirror from which all images proceed.⁹⁶

5. Prisons

Like most of Nabokov's central metaphors, the prison metaphor has a long tradition. It can be found in the works of Pythagoras, Plato, Aristotle, Cicero, Virgil, or Seneca, where it is used to characterize the spirit - body dichotomy.⁹⁷ The Christian theologians - Kinbote quotes St. Augustine (PF, 154, 226-7) - employed it to refer to the soul's imprisonment in the sinful flesh and its captivity in human inadequacy. It occurs frequently in Shakespeare, especially in the early plays.⁹⁸

Nabokov's protagonists are prisoners condemned "to the solitary confinement of their souls".⁹⁹ As exiles, poets, madmen, and lonely or obsessed individuals, they are prevented from realizing their visions of happiness, beauty, timelessness, and transcendence by the limitations inherent in the human condition, in the world they inhabit, and in the very nature of their selves.

The émigré's situation, Nabokov's paradigm for human imprisonment, is characterized by mirrors and walls. Having escaped from their native country to "the bleak liberty of

expatriation" (LH, 217), the émigrés are forced to recognize that their physical liberty (as well as their spiritual) is dearly bought. Their new surroundings and their life in an alien linguistic and cultural environment impose new constrictions on them and drive them to isolation. Even the relative comfort of the closed circle of the émigré community cannot deceive them about the real nature of their status; the reality which surrounds them repeatedly intrudes upon their illusory existence and shows them "who [is] the incarnate captive and who the true lord" (SM, 276). The exiles are not only displaced persons, but, more essentially, displaced souls. They are lonely, isolated individuals "whose only hope...[is] their past" (AP, 65-6). Frequently they are more at home in the inner world of their memories than in the outer world of their present lives. Especially the artists are acutely aware of the fact that they are "working in an absolute void" (SM, 280), that their existence is "circumscribed by the walls of a padded cell" (SO, 37). The alien, impenetrable world outside and the rich inner world of their (nostalgic) emotions are irreconcilable; their seclusion is at once a conscious means of self-preservation and a wall preventing communication with the present, with the life around them. The situation of exile is essentially a situation of imprisonment.

But not only the émigré's life is one of prisons; most of Nabokov's characters are somehow surrounded by walls. The fact that a number of protagonists are physically locked up in cells (e.g., Cincinnatus, Krug, or Humbert) is only an expression of a more fundamental and more general confinement. Theirs may be a prison shared by all men (e.g., mortality) or one constituted by the particular nature of their personality or consciousness (e.g., an obsession).

Human consciousness is incapable of solving the problems of existence ("space and time, both being riddles invented by man as riddles" [RL, 167]), and when the mind probes the

limits of understanding it inevitably confronts walls. Reason, writes I. B. Singer, "leads to antinomies when it deals with time, space, and causality".¹⁰⁰ The philosopher Krug is painfully aware of "the faint ridicule of a finite mind peering at the iridescence of the invisible through the prison bars of integers" (BS, 170). And Nabokov, too, feels "the utter degradation, ridicule, and horror of having developed an infinity of sensation and thought within a finite existence" (SM, 297). Thought cannot penetrate the walls of its own limitation. The head is a circular prison, the forehead "a prison wall" (BS, 45), and the brain seems "encompassed by an iron ring" (RL, 168). Human concepts are developed within the closed microcosm of the mind and their reach is restricted. Unable to make "that simple mental jerk, which would...set free imprisoned thought and grant...it the great understanding" (RL, 168), the mind is unable to overcome the walls of its confinement.

Thought, in quest of an exit, inevitably returns to the beginning: "an ideally rational progression of thought will finally bring you back to the point of departure" (UT, 169), will describe "the circle so dear to human thought" (UT, 174). Hermann speaks of "our eternal subjection to the circle in which we are all imprisoned" (DS, 73), and the narrator of King, Queen, Knave states that "human thoughts, admirably coordinated though they may be, cannot escape the confines of their private circle of hell" (KQK, 225). The fictional biographer of Chernyshevski, referring to the crude application of Hegel's triad in Russian thought, writes:

There lies concealed in the triad...a vague image of the circumference controlling all life of the mind, and the mind is confined inescapably within it. (G, 256)

Everywhere human consciousness is deflected from walls (and mirrors), thrown back upon itself and its own relative conceptions, which are only mirrorings of its own limited nature, not openings into the world beyond. The "circular

nature of everything in existence" (G, 216) will not permit the mind to reach the free world of transcendence, timelessness, and perfect knowledge. This imprisonment of human consciousness in a finite existence is surely the basic predicament of all of Nabokov's heroes.¹⁰¹ To find a way to cope with this state of affairs is the fundamental creative urge of Nabokov's artists.

The problem of death occupies a central position in Nabokov's fiction. The hero of Saul Bellow's novel Herzog formulates the alternatives open to man in considering the problem:

Since the last question, also the first one, the question of death, offers us the interesting alternatives of disintegrating ourselves by our own wills in proof of our "freedom," or the acknowledging that we owe a human life to this waking spell of existence, regardless of the void.¹⁰²

For Nabokov's artists the second alternative is a creative imperative. Their vision resembles that expressed by Herzog:

The dream of man's heart, however much we may distrust and resent it, is that life may complete itself in significant pattern. Some incomprehensible way. Before death. Not irrationally but incomprehensibly fulfilled.¹⁰³

Without knowledge of what death is, man is left, as Kinbote says, with a personality "consisting mainly of the shadows of its own prison bars" (PF, 227), and his consciousness, as Herzog states, "can only abuse and ridicule itself"¹⁰⁴.

All men are "death-cell mates" (UT, 150), and the appearance of the dead in dreams of the living are accordingly only "prison visits" (UT, 151). John Shade is one of the many Nabokovian artists who attempt "to explore and fight / The foul, the inadmissible abyss" (PF, 39), and he poses the fundamental question which occupies the minds of several protagonists:

How could [man] live without
Knowing for sure what dawn, what death, what doom
Awaited consciousness beyond the tomb? (PF, 39)

Death, "the featureless pseudo-future, blank and black, an everlasting nonlastingness" is "the crowning paradox of our boxed brain's eschatologies" (A, 585), "the master madness" (A, 220), the supreme insult to human existence. Krug, speculating about death, formulates the metaphysical alternatives of the nature of death in terms of imprisonment and liberation:

death is either the instantaneous gaining of perfect knowledge (similar say to the instantaneous disintegration of stone and ivy composing the circular dungeon where formerly the prisoner had to content himself with only two small apertures optically fusing into one; whilst now, with the disappearance of all walls, he can survey the entire circular landscape), or absolute nothingness, nichto. (BS, 174)

And "the melancholy, extravagant, wise, witty, magical, and altogether delightful Pierre Delalande" (I, 6), concerned with the same problem, also sees human life as a state of imprisonment:

I know that death in itself is in no way connected with the topography of the hereafter, for a door is merely the exit from the house and not a part of its surroundings, like a tree or a hill. One has to get out somehow. ... In our earthly house, windows are replaced by mirrors; the door, until a given time, is closed; but air comes in through the cracks. For our stay-at-home senses the most accessible image of our future comprehension of those surroundings which are due to be revealed to us with the disintegration of the body is the liberation of the soul from the eyesockets of the flesh and our transformation into one complete and free eye, which can simultaneously see in all directions... (G, 321-2)¹⁰⁵

To gain perfect knowledge, as Krug sees it, demands complete vision, both physical and metaphysical. Within a finite existence, while the soul resides in its corporeal confinement, such a liberation is impossible. For human consciousness exists only in the "safety" of its mortal frame; trying to leave it in order to find complete vision, consciousness annihilates its own substance:

Unless a film of flesh envelops us, we die. Man exists only insofar as he is separated from his surroundings. The cranium is a space-traveler's helmet.

Stay inside or you perish. Death is divestment, death is communion. It may be wonderful to mix with the landscape, but to do so is the end of the tender ego. (P, 20)¹⁰⁶

The idea of divestment occurs repeatedly in Nabokov's works (e.g., I, 29, 80; BS, 82; P, 20) as a gradual physical disintegration and an approach to knowledge and understanding, as a way to reach, as Cincinnatus hopes, "the final, indivisible, form, radiant point" (I, 80), the core of one's being. Staying inside the prison is a melancholy act of self-preservation. Madness, the withdrawal into a hermetic inner world, and suicide, the questionable venture into the unknown beyond, are two possibilities of escape envisaged by Nabokov's characters, and several of them actually succumb to madness or commit suicide.¹⁰⁷ But in view of the "appalling insecurity of an afterlife" (SM, 39) - which may turn out to be, as Humbert suggests, "an eternal state of excruciating insanity" (L, 299) - suicide is a questionable liberation.

The other major theme of Nabokov's writings is the imprisonment in time. Both Nabokov and his characters are extremely conscious of the phenomenon of time and man's captivity in it. Discussing the significance of this theme in Speak, Memory, J. Moynahan succinctly summarizes the problem:

Awareness of self is born simultaneously with an awareness of an imprisonment in time, a time stranded between two eternities of darkness, all-past and all-future, a time defined as "walls...separating me and my bruised fists from the free world of timelessness," [SM, 20] a prison that "is spherical and without exits." [SM, 20] Rebellion against this tragic state of affairs is also born with consciousness of it and seeks in consciousness itself - in the heightening of consciousness we call imagination - a way out.¹⁰⁸

The notion of the spirality of time seems to offer a solution to the problem. The narrator of Look at the Harlequins! acknowledges that "the notion of trying to twirl time is a trouvaille" (LH, 253), thus commenting on Nabokov's view

of "the essential spirality of all things in their relation to time" (SM, 275):

The spiral is a spiritualized circle. In the spiral form, the circle, unwound, has ceased to be vicious; it has been set free. (SM, 275)

every dimension presupposes a medium within which it can act, and if, in the spiral unwinding of things, space warps into something akin to time, and time, in its turn, warps into something akin to thought, then, surely, another dimension follows - a special Space maybe, not the old one, we trust, unless spirals become vicious circles again. (SM, 301)

The idea of the spiral figures prominently in Nabokov's fiction¹⁰⁹, but it is not so much a philosophical as an artistic principle.¹¹⁰

The prisons of self, mortality, and time constitute both the tragedy and the glory of Nabokov's artist-heroes. While aware of the inescapable confinement within these walls, they set about the task of investigating the phenomenal world, imaginatively mapping the territory, and deriving their own conclusions from their observations. The artists confer the supreme value of existence not to some transcendental hope, but to the "infinity of sensation and thought" of the individual, his emotional strength and intellectual defiance, and to the achievements of imagination and artistic creation. Within the confines of their limited consciousness and relying only on themselves, they live in self-styled worlds, in which aesthetic vision is raised to the level of an absolute. Through their art they give meaning and coherence to experience.¹¹¹ Where governments only "paint the walls of [a] nation's prison a comelier shade of yellow" (RL, 24) and where religion "covers the walls of life with sacred pictures" (BM, 172), art may offer the freedom of an imaginative conquest of space, time, and mortality. The artist locates the cracks of our earthly house (G, 322) through which light and air comes in from the other world which "surrounds us always" (G, 322).¹¹² The "frosty draft" coming from "an adjacent locked room" (UT, 179) is an indication that "there is being

prepared a peacock-eyed radiance, a pyramid of delights" (UT, 179) of which we can at present know little. The walls that surround us are not completely impenetrable, and there are moments when "the spirit finds loopholes, translucences in the world's finest texture"¹¹³.

John Shade asserts in his poem that there is beauty and sense in life; the former can be appreciated, and the latter must be inferred and created:

My picture book was at an early age
The painted parchment papering our cage:
Mauve rings around the moon; blood-orange sun;
Twinned Iris; and that rare phenomenon
The iridule - when, beautiful and strange,
In a bright sky above a mountain range
One opal cloudlet in an oval form
Reflects the rainbow of a thunderstorm
Which in a distant valley has been staged -
For we are most artistically caged. (PF, 36-7)

And he confidently continues:

I feel I understand
Existence, or at least a minute part
Of my existence, only through my art,
In terms of combinational delight; (PF, 69)

This is clearly the credo of the Nabokovian artist. With the help of imagination, he detects "the invisible links between things" (LH, 40), structures experience, and forms his own vision of the world: "Remodelled and re-combined, the world yield[s] its sense to the soul" (RL, 168). The act of liberation is an act of heightened creative consciousness. In the face of the void, and in spite of their imprisonment in the self, in mortality, in time, and in space, Nabokov's artist-heroes shape their own conceptions of the world.

Cincinnatus' prison, as the end of the novel shows, is not so much a physical as a mental prison. His very existence is constituted by prison bars. In each of his pupils, there is "a tiny golden cage" (I, 25) - not only as a reflection of the barred window of his cell. The very structure of his rib cage "express[es] the barred nature of his surroundings, of his gaol" (I, 58). Cincinnatus exclaims:

"I am here through an error - not in this prison, specifically - but in this whole terrible, striped world" (I, 82). He realizes that his real prison is the particular nature of his self:

The horrible "here", the dark dungeon, in which
a relentlessly howling heart is incarcerated, this
"here" holds and constricts me. (I, 84)

The greater part of Cincinnatus is not in this world, but "in a quite different place" (I, 109), in a far-away world where his soul feels at home and can freely expand "in its native realm" (I, 84). Imagination is the key to unlock his prison (I, 104), but his human fear prevents it from dismissing the reality around him as what it is: sham, vulgar parody, an evil nightmare. He makes one final effort "to wean himself from all his anguish" (I, 183) and comes to the realization that it was wrong and futile to seek salvation within the confines of his prison existence (I, 189). It was his fear that had dragged him "precisely into that false logic of things, that had gradually developed around him" (I, 198). He is incapable of making the one decisive step in the direction of liberation and of asserting the supremacy of the reality of his imagination over the ridiculous theatricals in which he is involved. Cincinnatus' "double" (I, 21, 26), the "additional" (I, 13), the "other" (I, 36, 62, 206), the "real" (I, 178) Cincinnatus begins slowly to take his stand. In chapter 15, he utters his first "by myself" (I, 151), and in the last chapter (20) we actually hear it said four times (I, 203, 206). With the growing strength and independence of his imagination, the outside world becomes insignificant and starts disintegrating. Cincinnatus' final question, "why am I here? Why am I lying like this?" (I, 207), is an expression of his newly-found belief in his own self, which eventually enables him to open the door of his prison:

And, having asked himself these simple questions,
he answered them by getting up and looking around.
(I, 207)

"Loneliness as a situation can be corrected", writes the narrator of "Lik", "but as a state of mind it is an incurable illness" (LI, 76). It may only be a situation for some characters, and often the imagination enables them to correct or surmount it; but for some it remains a prison from which they cannot escape. Exile is the visible expression of loneliness and isolation, and for the artist loneliness is the result of the particular nature of his consciousness. Sebastian Knight, in spite of his attempts to adapt himself to his new English surroundings, remains apart and different from other people. He is both an exile and an artist, and this burden is one shared by many of Nabokov's protagonists. He leads an intense inner life, and the "dangerous vagrancies of [his] consciousness" (RL, 64) distinguish him from everybody around him. He is the lonely artist, "a crystal among glass" (RL, 63), "blissfully condemned to the solitary confinement of his own self" (RL, 43).

A number of characters condemned to the solitary confinements of their souls lack the strength of the Nabokovian artist and are cruelly defeated by the vicissitudes of life. Their existence is one of hopeless isolation and profound sadness in which death becomes a relief from the senseless agony of being. Lucette's final realization before drowning is that "what death amount[s] to [is] only a more complete assortment of the infinite fractions of solitude" (A, 494) of which her tragic life was composed. Only death (e.g., Frederic Dobson [PE], A.L. Luzhin [MC], Ivanov [P], or Albinus [LD]) opens the door to the prison from which no escape is possible during earthly life.

In many cases, the prison is constituted by one single, all-important obsession which completely dominates all thoughts and actions of the characters. Pilgram's passion for butterflies (AU), Luzhin's chess madness (DE), Albinus' desire for Margot (LD), Humbert's obsession with nymphets, and Kinbote's delusions are forces which enslave the protag-

onists and tempt them with visions of happiness and fulfillment. What seem possibilities and promises of freedom and bliss, however, turn out to be impossible dreams, and the characters, after a short parole, inevitably find themselves back again in their prison cells, or meet their doom. The prison is the self; no escape is possible.

The past, the remembrance of happiness and loss, is another prison for many of Nabokov's protagonists. Unable to cope with their losses, they live in the fragile world of memories which cannot be recovered. The two sides of this concern with the past are described in "Lik":

In elderly people stranded not only outside the border of their country but outside that of their own lives, nostalgia evolves into an extraordinarily complex organ, which functions continuously, and its secretion compensates for all that has been lost; or else it becomes a fatal tumor on the soul that makes it painful to breathe, sleep, and associate with carefree foreigners.
(LI, 74)

The first aspect becomes the source of fertile emotions and sustaining art (e.g., Garin [M], Pyodor [G], the narrator of TE, or Nabokov himself), but the second possibility leads to piercing sadness (e.g., RC, M, C, or SF) or despair (e.g., in P, CCL, or AL). Often past and present become irreconcilable, and their interpretation is painfully felt by the characters. The past prevents a number of Nabokov's protagonists to live in the present.

Most of Nabokov's characters are prisoners (of their selves, their passions, their past) who are always separated from their surroundings and other people by the walls of room, locked doors, reflecting window panes, who are locked up in cells, cars, or train compartments. There is always something which denies the characters fulfillment, attainment, communion. Although they may see in the distance the goal, the yearned-for possession or achievement, they can never reach it. The images of happiness in Ivanov's mind are unattainable:

His thought fluttered and walked up and down the glass pane which for as long as he lived would prevent him from having direct contact with the world. (P, 190)

Dreyer, too, has the feeling that "there was some fatal veil between him and every dream that beckoned to him" (KOK, 223-224).

The characters imprisoned in their private visions of bliss and held captive by their all-powerful passions often attempt to capture and shut in the objects of their desire. Ironically, rather than succeeding in trapping the eidolon and achieving happiness, they become even more hopelessly confined in the process. Albinus' impossible dream of a youthful mistress is fatally connected with dark rooms and closed doors which obstruct his vision and hamper his movements. His life is dominated by "that secret foolish craving, that dream, that lust" (LD, 19) which makes him oblivious of reality and completely enslaves him. The dark little cinema where he finds Margot metaphorically suggests his imprisonment and blindness. At the end of the novel, it seems to him as though [Margot] had returned to the darkness of the little cinema from which he had once withdrawn her. (LD, 257)

The bright vision of happiness has darkened, the dream has vanished like a picture projected on a screen. His whole life had been staged in the dark prison of his own "fierce, almost morbid passion" (LD, 92); there had been no progression, no real development towards fulfillment - he had only gone in a circle along the walls of his cell.

Doors and locks play an important part in his destiny as well as in that of the other principal protagonists. Rex locks the procuress in to get Margot away from her (LD, 35); Margot locks Albinus in his bedroom (LD, 62); Rex and Margot make love behind the locked door of the bathroom with Albinus on the other side (LD, 205); Margot is cornered by Albinus in their hotel room and considers making a dash for the door (which, in a later scene, she does) (LD, 227); and finally

Albinus tries to lock his faithless mistress in their former apartment so that she cannot escape his vengeance (LD, 290). Fate, however, is against him: just as he was incapable of securing Margot's love and loyalty by completely imprisoning her in his passion, he is now unable to prevent her escape. The door which opens to release him from his confining obsession is death, and only after Albinus is dead doors are no longer against him (LD, 290):

Stage-directions for last silent scene: door - wide open. ... The door leading from the hall to the landing is wide open, too. (LD, 292)

Lik, like Hermann, is trapped in a way of life which he vaguely feels is not what he is destined for. He has not found and opened the door that leads "straight into some great garden, into the moonlit depths of a marvelous night, where the soul discovers the treasure intended for it alone" (LI, 73). He has failed to open "that door" (LI, 73), the only door which could have lead to happiness. Hermann's dream of a long passage with a door at the end leading to an empty room (DS, 56-7), where he will eventually place "his alter ego" (DS, 58), is another of those visions of possible liberation which cannot be realized.

Luzhin is a prisoner of his obsession with chess. It finally forces him into a corner of the chessboard into which his whole life has turned; he becomes a solus rex figure, a trapped chess king in the appalling solitude of his hotel room (LF, 130), retreating further and further in his defense against the sinister forces threatening him. He is inescapably cornered, checkmated, in the last room of his apartment, and for him, too, death is "the only way out" (DF, 252).

Kirbote's fate is similar to Luzhin's. As Nabokov indicates, he also pushes open the final door of his prison when he commits suicide (SO, 74). He is another solus rex figure who gets caught in the hall of mirrors of his demented mind. The many glass objects, window panes, and mirrors

surrounding Kinbote show him only prismatic, illusory images of an imagined reality. Kinbote's brilliant invention of Zembla is, as Shade suggests (PF, 238), a deliberate attempt to distance a drab, unhappy past, but the ill-fated escape from the prison of the past only leads him into another cell of delusion and unhappiness in the present.

Humbert is the prisoner of his obsession for nymphets culminating in his discovery of Lolita. When he finally has abducted and transferred Lolita to the hotel room, he has completed the first stage of drawing her into the circle of his own imprisonment:

... This, then, was the hermetic vision of her which I had locked in - after satisfying myself that the door carried no inside bolt. The key...became forthwith the weighty sesame to a rapturous and formidable future. (L, 125)

The "hermetic vision" is a reference not only to the visual evocation of Lolita sitting on the bed, but also to Humbert's achievement of approaching his hermetic, fanciful obsession with an ideal nymphet to reality, and this reality, he feels, can be possessed the same way as the imaginative vision of it. The "velvety victim" in his dungeon (L, 127) is not so much Humbert's real Lolita as her image, as created in his hermetic, mad consciousness. The motel room he shares with her later is "a prison cell of paradise" (L, 147), the paradox aptly characterizing the nature of his obsession. Humbert is a creature sketching the bars of his prison and describing the agony of being tantalized by visions of beauty and happiness without ever succeeding to realize them.¹¹⁴

Nabokov's characters attempt to overcome the solitary confinement of their souls by the holes and cracks of their cells through which patterns of light and drafts of air enter their prisons. They try to transcend their existential limitations by acts of creative consciousness. In spite of their predicament they continue to explore and try out means of liberation, no matter how relative and temporal they may seem.

6. Dreams

The traditional metaphor of life as a dream is another of Nabokov's transcendent designs. Schopenhauer, in his Die Welt als Wille und Vorstellung, points out that the metaphor occurs in the sacred revelations of the Vedas and Puranas and mentions its use by Plato, Pindar, Sophocles, Shakespeare, and Calderon.¹¹⁵ It can also be found in the Bible, Homer, Virgil, Euripides, Chuang Tzu, Montaigne, Pascal, Pope, Shelley, Poe, Browning, W. Morris, and Swinburne, to name a few incidental examples. The vision of life as a dream, then, is an old and apparently universal concept which has been employed by philosophers and poets throughout the ages to express their view of human existence.

For many of Nabokov's characters life appears as a dream, an incoherent, strange sequence of visions and vague experiences which the dreamer is incapable of influencing. The reality in which they live often takes on the grotesque, distorted, and random nature of a dream or, more specifically, of a nightmare; Hermann is not the only figure who, in the face of the absurdity he encounters, wonders: "Maybe it is all mock existence, an evil dream; and presently I shall wake up" (DS, 221). Similarly, the narrator of Look at the Harlequins! becomes increasingly aware of another level of his life, both as a man and as an artist:

I could not shake off the feeling of its all being a nightmare that I had had or would have in some other existence, some other bound sequence of numbered dreams. (LH, 174)

This dreamlike quality of experience is especially apparent in characters who lead a rich inner life and possess a strong imagination. Depending on the extent to which they are involved with their private visions and passions, they tend to push away or dissociate themselves from the world and attribute a marginal existence to it. These dreamers, pursuing their elusive goals, replace the reality which sur-

rounds them with their own inventions and obsessions. They live in the hermetic circle of their private visions, oblivious of the facts which intrude upon their dreams and which they are wont to dismiss as obtrusive but insubstantial trifles. The words "dream", "dreamy", and "dreamlike" are keywords which characterize not only a world which often seems illusory and strange, but also the protagonists' responses to the experience of this world. The three words occur over 50 times in Lolita, over 30 times in Pale Fire, and over 90 times in Ada. Together with related words like "nightmare", "illusion", or "phantasy" and their adjectives, they emphasize the dreamlike quality of life in the consciousness of many characters.

Professor Veen's definition of dreams may serve as an illustration of the nature of life as Nabokov's protagonists experience it. Dreams, he puts forth, are "a random sequence of scenes, trivial or tragic, viatic or static, fantastic or familiar, featuring more or less plausible events patched up with grotesque details" (A, 359). Dreams exhibit the same randomness and illogical character as the waking experiences of the protagonists. The meaning of either remains unknown, and on both levels the characters are unable to detect any coherence or plausibility in the events. A longer passage from Ada further illustrates some similarities between dreams and waking life:

One puzzling feature is the multitude of perfect strangers with clear features, but never seen again... All dreams are affected by the experiences and impressions of the present as well as by memories of childhood; all reflect, in images or sensations, a draft, a light, a rich meal or a grave internal disorder. Perhaps the most typical trait of practically all dreams, unimportant or portentous - and this despite the presence, in stretches or patches, of fairly logical (within special limits) cogitation and awareness (often absurd) of dream-past events - should be understood ...as a dismal weakening of the intellectual faculties of the dreamer... (A, 362-3)

The inconclusive encounters with strangers, the random se-

quence of unrelated scenes, the interpenetration of present and past experiences, the mixture of trivial and tragic, familiar and portentous events, and the lack of intellectual comprehension are characteristics which apply also to life as many of Nabokov's protagonists come to know it.

The degree to which some characters regard life as a dream - or dreams as real life - depends upon the quality of their individual consciousness. Nabokov's view of reality as the final and unreachable point which can only be approached gradually by passing through various levels of information, specialization, and knowledge (cf. SO, 10-11) may also be understood as a gradual awakening through several stages of semi-sleep. Nabokov's characters seem to go through stages of increasing or decreasing awareness in their pursuit of reality or what they consider to be reality. While Luzhin, for example, enters deeper and deeper into the nightmare of his chess world, Humbert progresses from the mad dream of his passion to some kind of love for Lolita and the realization of moral failure. True reality remains a subjective and unattainable goal; one can never know at what stage of development toward it one has arrived. As Krug metaphorically explains: "we live in a stocking which is in the process of being turned inside out, without our ever knowing for sure to what phase of the process our moment of consciousness corresponds" (BJ, 191).

Pascal has expressed the following idea about life:

Enfin, comme on rêve souvent qu'on rêve, entassant un songe sur l'autre, la vie n'est elle-même qu'un songe sur lequel les autres sont entés, dont nous nous éveillons à la mort...¹¹⁶

The same fundamental problem is raised by Nabokov in the following passage from King, Queen, Knave:

Another awakening, but perhaps not yet the final one. This occurs not infrequently: You come to, and see yourself, say, sitting in an elegant second-class compartment with a couple of elegant strangers; actually, though, this is a false awakening, being merely the next layer of your dream,

as if you were rising up from stratum to stratum but never reaching the surface, never emerging into reality. Your spellbound thought, however, mistakes every new layer of the dream for the door of reality. ... Something happens, however - an absurd mishap - and what seemed reality abruptly loses the tingle and tang of reality. Your consciousness was deceived: you are still fast asleep. Incoherent slumber dulls your mind. Then comes a new moment of specious awareness... Yet who knows? Is this reality, the final reality, or just a new deceptive dream? (KoK, 20-21)

Hermann (DS, 106-7) and Shade (PF, 65) have similar experiences of passing through several delusive stages of awakening before surfacing into their ordinary existence. In his book about Gogol, Nabokov takes up the same idea, when he discusses the characters in The Government Inspector:

The characters are nightmare people in one of those dreams when you think you have waked up while all you have done is to enter the most dreadful (most dreadful in its sham reality) region of dreams. (GO, 42)

Compared to the ultimate, unknowable, and unattainable reality, all other experiences and levels of perception are only a "dream within a dream (when you dream you have awakened)" (UT, 149-50). The protagonists' pursuit of reality is often a pursuit of a dream, and what they consider a dream is often disenchantingly real.

Cincinnatus regards the absurd farce staged around him as an evil dream. His jailers, he complains, "torment me as can torment only senseless visions, bad dreams, dregs of delirium, the drivel of nightmares and everything that passes down here for real life" (I, 32). He both wants and fears to wake up, because the transition into another sphere of existence necessitates the obliteration of his habitual life. Furthermore the world he longs for is only dimly apprehended by Cincinnatus' mind. In view of the depressing reality he knows, he takes refuge in a private vision of another world, where his soul can expand freely (I, 84) and where perfect good and timelessness reign (I, 85). He opposes the nightmare of his present life with the pleasant dream of beauty

and understanding and desperately affirms: "It exists, my dream world, it must exist" (I, 84). The only way to reach it is through divestment, the shedding of one's physical being and the relinquishing of one's earthly notions. The final awakening is both the promise of liberation and apprehension of the unknown ahead:

I have long since grown accustomed to the thought that what we call dreams is semi-reality, the promise of reality, a foreglimpse and a whiff of it; that is, they contain, in a very vague, diluted state, more genuine reality than our vaunted waking life which, in its turn, is semi-sleep, an evil drowsiness into which penetrate in grotesque disguise the sounds and sights of the real world, flowing beyond the periphery of the mind... But how I fear awakening! (I, 82-3)¹¹⁷

The promise of reality contained in dreams and the "evil drowsiness" and nightmare quality of waking life are different levels or phases of the consciousness' progression towards an ultimate, genuine reality. Reality becomes a transcendent hope which cannot be fulfilled during earthly life. Sineusov, addressing his dead wife, wonders if "the true meaning of reality, of that piercing term, purged of all our strange, dreamy, masquerade interpretations, now sounds so pure and sweet that you, angel, find it amusing that we could have taken the dream seriously" (UT, 153-4).

In view of the grotesque appearance of life and its seeming senselessness, the assertion that there must be something else, some ultimate truth,¹¹⁸ somewhere "beyond the throes of an entangled and inept nightmare" (SM, 39), becomes a conscious strategy of survival, a positive faith to keep one's sanity, and a basis for the artist's work of exploring the mystery of existence. The hero of The Eye goes so far in his desire to escape his dreary life that he attempts suicide. Must one be afraid, he asks, "of the black velvet sleep, of the even darkness, so much more acceptable and comprehensible than life's motley insomnia?" (E, 27-8). Life is seen as a painful inability to rest and death as merciful

sleep. The dream metaphor in Nabokov's works, as the previous examples have shown, is far from a consistent way of characterizing life. It occurs in a variety of forms and functions, in all cases, however, expressing the contrast between appearance and reality, not only as objective categories, but as very subjective conceptions of individual consciousness.

To raise the inner vision of beauty, happiness, and sense to the level of an all-important reality is the conscious or subconscious endeavor of several heroes. The average, outer reality is dismissed as a jarring, frequently obtrusive and hostile secondary phenomenon in the realization of their dreams. The pursuit of a vision is at the center of the lives of several protagonists, e.g. Pilgram (AU), Luzhin (DF), Albinus (LD), Hermann (DS), Smurov (E), Humbert (L), or Kinbote (PF). All their thoughts, emotions, and actions revolve around the attainment of their elusive dream. No matter how great the obstacles they have to overcome in the pursuit of fulfillment, they obstinately, often desperately, cling to the belief that their dream has substance, can be apprehended. As early as 1923, the theme of the "impossible dream" can be found in the prologue which Nabokov wrote : "I shall catch you / catch you, Maria, my inexpressible dream, / from age to age!"¹¹⁹ Pilgram's "dark, passionate obsession" (AU, 78), Luzhin's chess nightmare, Albinus' "secret foolish craving, that dream, that lust burning a hole in his life" (LD, 19), Hermann's "still unvanquished, wild and wonderful dream" (DS, 124), Smurov's dream quest (E), Humbert's "ignoble, ardent, sinful dream" (L, 64), and Kinbote's "dazzling Zembla burning in [his] brain" (PF, 80) - all these are variations on the theme of the unattainable dream forever beckoning to the characters.

Sooner or later, an alien reality cruelly jolts the dreamers into wakefulness and destroys the dream. The most radical consequences arising from an uncompromising pursuit of a vision and the withdrawal into a dream existence are

shown in The Defense. Luzhin's chess obsession, the dream of an orderly, intelligible life whose patterns can be detected and which proceed according to chess rules and logical combinations, completely obliterates his mind, and his imagination transforms his everyday existence into a chess player's nightmare. He frantically searches for some defense against the conspiracy of patterns, hidden moves, and combination-al threats converging around him. Reality recedes further and further from his consciousness and finally exists only as a series of dream sequences:

"We're living in a fine dream," he said to her softly. "Now I understand everything." ... The whole time, however, now feebly, now sharply, shadows of his real chess life would show through this dream and finally it broke through and it was simply night in the hotel... He was wide-awake and his mind worked clearly, purged of all dross and aware that everything apart from chess was only an enchanting dream... Real life, chess life, was orderly, clear-cut, and rich in adventure, and Luzhin noted with pride how easy it was for him to reign in this life, and the way everything obeyed his will and bowed to his schemes. (DE, 133-4)

The only defense against the attack on the brittle "dream of life" (DE, 246) is, he realizes, "to drop out of the game" (DE, 252).

As Cincinnatus intimates, dreams contain "in a vague, diluted state" (I, 33) an element of genuine reality which, however, cannot be clearly recognized. In Nabokov's fiction, dreams are often "delicate revelations" (RL, 179), "menacing riddles" (A, 351), "anagrams of diurnal reality" (IT, 80). They are cryptic messages whose strangeness results from the characters' inability to decipher them. The frequent description of dreams and dream experiences in Nabokov's fiction¹²⁰ underlines their importance in the protagonists' lives, no matter how vaguely their meaning may be comprehended by the dreamers themselves. Dreams are not only complex projections of individual feelings, experiences, and memories;

often they also foreshadow later events - they are in fact used by the "dream producer"¹²¹, by "a nameless, mysterious genius...to convey his own peculiar code message" (BS, 62) to his creatures. They are not meant as invitations to Freudian dream interpreters¹²², but are subliminal structural devices of an artistic texture and indications of the author's concealed presence.

The dream metaphor emphasizes the fantastic, illusory nature of life, its inconclusiveness and incoherence. On the other hand, many characters find in their dreams, delusions, and visions a more substantial and sensible reality than they do in their everyday lives. Dream and wakefulness are subjectively felt levels of existence and determined by the particular quality of the individual's consciousness. Waking up can be a cruel disillusionment, and it may be the final emergence into a yearned-for reality. Nabokov's protagonists attempt to explore the delicate borderlines separating appearance and reality, dream and wakefulness and discover states of being where human consciousness is no longer confined by its own inadequate conceptions and disappointed by the irreconcilability between vision and reality, the ideal and actual fact.

7. Stage and Screen

The metaphor of the world as a stage has had a wide currency among the Roman writers from Cicero to Seneca, Horace, Petronius, Suetonius, and Marcus Aurelius; it is also found in Plutarch, Lucian, and Clement of Alexandria.¹²³ E.R. Curtius has traced the development of the metaphor from the mimus vitae of antiquity (Plato), through the scena vitae of the Middle Ages (Boethius, John of Salisbury), to the theatrum mundi of the Renaissance (Ronsard, Shakespeare, Cervantes) and to Calderón.¹²⁴ In the plays of Shakespeare, it has reached its most forceful and consistent expression, and a

number of passages centered around the metaphor of the world as a stage have become proverbial.¹²⁵

In Nabokov's fiction, the references to life as a play or a film characterize the protagonists' conception of their existence as a drama enacted by players. Theatrical elements, dramatic techniques, and stage and screen metaphors permeate his works and show that the fictional world is the author's stage on which he produces, directs, and realizes his vision. The artificial, staged nature of the events, the characters' sense of being directed in their movements by a stage-manager, and their feeling that they play roles are important aspects of Nabokov's fictional works.

Life is a play or a film, written and directed by the author, acted on the stage of the world by figures who assume roles assigned to them. They are not free in their words and actions, but are bound to a script and the director's instructions. Nabokov rigorously controls the performance; his stage-management is noticeable everywhere: he builds the scenery, directs the entrances and exits, supplies the props, and supervises the exact timing. Although in the eyes of the actors he may be standing by in the distance, leaving them to their own devices, apparently allowing them a certain amount of improvisation and freedom, he is actually a part of every scene, prompting the actors and guiding their steps.

Only intermittently or in retrospect do the players become aware that in fact their lives are carefully plotted and that what they believe to be chance is actually a preconceived element of the dramatic plan. Thus the lives of Nabokov's protagonists are characterized by dramatic irony: they are serenely unaware of the contingency and precariousness which governs their actions and appear incongruously misled about the truth and function of the events. The narrator's interpretation of Nina's melancholy smile while mentally surveying their past meetings might stand for the general fate of Nabokov's characters:

it was as if all those cities where fate had fixed our various rendezvous without ever attending them personally, all those platforms and stairs and three-walled rooms and dark back alleys, were trite settings remaining after some other lives all brought to a close long before and were so little related to the acting out of our own aimless destiny that it was almost bad taste to mention them. (SF, 12)

What they believe to be an "aimless destiny" is in reality a purposeful plan. But without knowing this plan, without having seen the whole performance, their entrances and exits, their lines and actions seem meaningless. They are involved in a drama whose plot is still in the process of developing. In the drama of life, Paul Claudel writes, "we have an essential role but...it is impossible to know in advance the smallest peripeteia".¹²⁶ This situation of the characters is the most frequent source of irony in Nabokov's fiction.¹²⁷

A more modern variant of the view of life as a drama is that of life as a film production. The parallels are obvious: in both plays and films, the actors act roles according to the instructions of a director and appear in different scenes without having to know what the whole work is about or what the finished product will look like. The sequence in which the scenes are shot may be random, but in the cutting-room all the separate parts are put together in a definite order. Only the director knows what contribution to the whole the individual actor makes, and only he is responsible for the final film version.

The most extended use of the film metaphor is found in Nabokov's first novel, written at a time when German film companies were "sprouting like poisonous mushrooms" (AP, 65). In Mary, the metaphor of life as a film stands both for the particular, illusory existence of Russian émigrés and the general condition of man in a chimerical and incomprehensible world. Ganin remembers his work as an extra in a film in which he was acting "in total ignorance of what the film was all about" (M, 21); momentarily brought on the set for a short

scene, the extras return to their "normal", equally unreal, existence. The émigré's life is only an ephemeral appearance before the background of an artificial scenery, a flickering illusion on a screen. Nabokov has frequently spoken of the unreal character of the émigré's lot (e.g., SM, 280, SO, 36-7), and Ganin is acutely aware of "his dream-life in exile" (M, 52). From the top of a bus he surveys the spectral scenery of his exile:

Down below the streets poured by, little black figures dashed around on the shiny sunlit asphalt...and Ganin felt that this alien city passing before him was nothing but a moving picture. (M, 52)

The émigrés are ghosts, "anonymous shadows sent out all over the world" (M, 9). When Ganin accidentally sees the film in which he was an extra, he painfully realizes "the fleeting evanescence of human life" (M, 22), which is only an impalpable projection on a screen. The whole of life seems to him "like a piece of film-making where heedless extras [know] nothing of the picture in which they [are] taking part" (M, 22). Later, Ganin remembers again "these flickering, shadowy doppelgängers, the casual Russian film extras, sold for ten marks apiece and still flitting, God knows where, across the white gleam of a screen" (M, 110). The melancholy realization "We know not what we do" (M, 22) applies to the random extras in a film, the Russian émigrés, and human beings in general: life is a mysterious film in which the actors are ignorant of their contribution and the film's meaning.

The film motif in Mary is also closely related to the theme of memory. Screen imagery and magic lantern projections are frequently employed by Nabokov to characterize the colorful, artistic reproduction of experience, but also its evanescent, illusory, deceptive reality. Memory composes series of film scenes or pictures on the celluloid of a retentive imagination, which can be shown at will and which retain the essential images of the past.¹²⁸ The sequence of of images conjured up by Ganin's memory shows an idealized

Mary, an illusory version of their love. But these scenes from the past, inviolable and unchanged by time, have nothing to do with the real Mary, another man's wife, emerging from the romanticized past. Rather than destroy the beautiful illusion, Ganin decides to retain his version of the "life-like dream of the past" (M, 114), lovingly projected during a few days on the screen of his mind, for "other than that image no Mary existed, nor could exist" (M, 114).

The film motif also figures prominently in King, Queen, Knave, where Nabokov is not only the player holding in his hands the three court cards (and possessing all the trumps, of course), but also the director of the film (based on Goldemar's play) whose premiere will take place on the day the novel ends. The construction of the new movie theater, which is going on in the background of the novel's action¹²⁹, is an apt framework for the plot of the book and a way "to define the minds and souls"¹³⁰ of the principal characters.

The structure and meaning of Laughter in the Dark, as has been shown by D. Stuart, "depends most pervasively on the motion picture as a form through which the experience of the book is to be perceived and evaluated."¹³¹ Albinus' life consists of a series of brief, artificially animated, deceptive film scenes. All three main characters are actors in "a mysterious and passionate film-drama" (LD, 147), performing in complete ignorance of the final version:

Albert Albinus casts himself into what he had hoped would be a love story, but instead finds himself trapped in a fatal thriller, the blind victim, literally, of cheap romance and his own movie shoot-out.¹³²

Many of the events of Albinus' life are actually foreshadowed by film scenes, although he does not realize it. The irony of his situation as an actor in a film whose script he does not know is indicated in his thought (upon entering the cinema in the middle of a film) that there "was no interest whatever in watching happenings which he could not understand

since he had not yet seen their beginning" (LD, 20). The scenes which he witnesses are not arranged according to a lifelike chronology, but follow an artistic, cinematic pattern. His dream of a young girl lying asprawl on a lonely beach (LD, 17) actually comes true later (LD, 113); the film scene of "a girl receding among tumbled furniture before a masked man with a gun" (LD, 20) foreshadows the last scene in Albinus' life (LD, 288 ff.); the "car spinning down a smooth road with hairpin turns between cliffs and abyss" (LD, 22) is an ominous anticipation of his later accident (LD, 236).

Life is a mysterious film, a strange sequence of seemingly unrelated scenes which are combined into a coherent motion picture only at the last moment. In the end, it seems to Albinus that his life had been a film shown in the dark cinema of his mind, directed by someone else. He was only a confused spectator, who had accidentally blundered into the middle of a showing without realizing what the film was all about. He has been unable to bring to life (cf. LD, 8 ff.) the scenes and people in "the picture gallery of his mind" (LD, 256). His dreams have remained a cinema illusion, impossible to realize. The whole novel is pervaded with film images and metaphors of darkness and blindness, and at the end it seems to Albinus as if his life was returning to "the darkness of the little cinema" (LD, 257) after the reel is empty and all the random scenes have fallen into place.¹³³

The resemblances between the view of life as a play and as a film are evident. In Nabokov's fiction the reader is often able to watch not only the performance, but also what precedes and what follows it. The author is not only the one who has written the play; he is also the producer and stage-manager: he actually assembles the scenery (cf. LE, 11), stages the play, and watches the performance; afterwards he dismantles the stage (LE, 24). The fictional world is consciously shown to be artificial, existing only in the mind of the creator. The narrator of "Time and Ebb" states that

his story is "strictly an amateur performance, with quite casual stage properties and a minimum of scenery" (TE, 162). The reader is constantly reminded that what he witnesses is an illusory performance, and Nabokov often lets him watch the whole production, from the selection of the scenery, the casting of the actors for certain roles, the rehearsals, the actual performance, to the removal of the scenery and the disappearance of the actors, who are "harmlessly fading away," Nabokov says, "when I dismiss the cast" (BS, xiv). Nabokov, the playwright, producer, and director (sometimes even taking small parts himself), works in full view of the audience, but invisible to the actors themselves. This is a source of much of the irony in his fiction.

The theater metaphor is central in Invitation to a Beheading.¹³⁴ All the characters in the book are actors assuming a variety of interchangeable roles. Only Cincinnatus refuses to act the role the others have assigned to him. References to scenery, lighting, stage properties, costumes, make-up, and acting abound in the novel,¹³⁵ exposing the sham reality in which the hero lives. Being "opaque" (I, 18, 21, 22, 65), Cincinnatus obstructs the communal farce, which demands transparent, interchangeable characters. He is condemned to play the part of the prisoner, the victim, because he is "a lone obstacle in this world of souls transparent to one another" (I, 21). He refuses, like Vasili Ivanovich (in CCL), to join the crude games of the others. And in common with Vasili Ivanovich, Cincinnatus longs for something which is unimaginable, hence unacceptable, to the vulgar people surrounding him. Cincinnatus yearns for an "ennobled, spiritualized" world (I, 82), which promises tenderness and understanding.¹³⁶ The vulgar production, devoid of sense, even demands that the victim cooperate with the executioner in his own undoing. It is only toward the end that Cincinnatus comes to realize that "all this theatrical, pathetic stuff" (I, 189) can be overcome by refusing to act as required, by dis-

missing the whole "idiotic production" (I, 194) as an oppressive nightmare. By slipping out of his role and walking off the stage, he escapes the circle of crude actors trying to force him to submit to their demands and leaves the performance in search of "beings akin to him" (I, 208).

Nabokov's characters become frequently aware of the theatrical nature of their lives. Events, experiences, and people seem to be part of a play staged on the surface of the world. Within the seemingly random, confused appearances of life, there are occasional indications of a director's hand staging and arranging a scene:

... - and it all looked so much like a staged scene - and how much skill there was in everything, what an infinity of grace and art, what a director lurked behind the pines, how well everything was calculated... How much labor had gone into this light, swift scene... (G, 356)

Some mysterious force is at work in the world, secretly composing scenes, plotting events, arranging coincidences. Nabokov's characters are aware not only of the tragic or farcical nature of life's drama, but also of its delightful and poetical qualities.

Humbert repeatedly employs theatrical concepts to describe his experiences. When his first wife, who is having an affair with a taxi driver, shows signs of restlessness and irritation, he is surprised because these traits seem to him "quite out of keeping with the stock character she [is] supposed to impersonate" (L, 29). She is meant to be his "comedy wife" (L, 30), a "figure of fun" not to be taken seriously. Later he speaks of "the theatricals" (L, 31) in which he has become entangled and realizes how clumsily he plays the part that has fallen to his lot (L, 32). The contemplated drowning of Charlotte, he imagines, will bring down the curtain for good (L, 89). Throughout his theatrical life, we find Humbert acting badly (in spite of his occasional cunning impersonations), missing cues, bungling entrances, and being altogether miscast as husband, lover, or father.

The play within the play, The Enchanted Hunters, is a mirror of the main action, whose "profound message" is that "mirage and reality merge in love" (L, 203), a message which anticipates Humbert's final recognition of the essence of his relationship with Lolita.

Nabokov's characters, of whom a number are in fact actors¹³⁷, are players on a stage, incapable of divining the meaning of their actions and detecting the sense behind the random scenes in which they appear. With the help of creative imagination, however, it is possible to discover outlines of the mysterious plot and trace patterns of coincidence to the mind of a divine playwright. Ada expresses the view characteristic for Nabokov's fiction and the protagonists' view of life:

In 'real' life we are creatures of chance in an absolute void - unless we be artists ourselves, naturally; but in a good play I feel authored, I feel passed by the board of censors, I feel secure, with only a breathing blackness before me... (A, 426)

In form and technique, Nabokov's prose fiction frequently draws on the drama and the film to underline the illusory, staged nature of the characters' experiences. Again and again, we find stylized dialogues, dramatic staging of scenes, and numerous stage directions. The director, hiding in the wings (but visible to the reader), may intervene at any time to interrupt the performance, repeat scenes, or offer alternative versions. He thus emphasizes the artificiality of the production and breaks down the illusion of actual events and real people. When Paduk hands Krug a memorandum, the authorial voice interposes with the statement:

The actor playing the recipient should be taught not to look at his hand while he takes the papers very slowly (keeping those lateral lower-jaw muscles in movement, please) but to stare straight at the giver... (BS, 153)

The characters are only actors, whose seemingly real lives are revealed to be a sequence of staged scenes, their experiences part of a dramatic plot. In short asides and paren-

thetical stage directions, the author supplies information about visual details, intonation, or gesture, as in the following examples:

(Sighing) 'Gone, gone...' (To the spider) 'Enough, you've had enough...' (Showing his palm) 'I don't have anything for you.' (To Cincinnatus again) 'It'll be dull, so dull without our little daughter...' (Pause. Then in a different tone) 'What's the matter...' (I, 158)

A ripe silence. The Lance: "It was wonderful. ..." Pause. "I think," says Mr. Boke, "that Chilla is with child." Quick smile, little bow of pleased acknowledgement. Then, in a narrative voice: "Je vais..." (LA, 172)

"I know your funds are somewhat --" (Small-fish gesture and wink). ... "Oh, I could pay something" (Pout and shrug). "We don't need your money" (Traffic-stopper's palm). (PF, 178)

Nabokov repeatedly resorts to dramatic technique to show that everything is part of a staged performance. Careful descriptions of the scenery and the stage properties and information about the lighting or the gestures required of the actors are frequent (e.g., KQK, 110-11, LD, 292, DS, 119, RL, 128-30, BS, 213-4, SM, 100). The author is the secret director of the performance, the characters the actors, and the readers the spectators. The stage directions emphasize this situation by reminding the reader that the events presented are not real. Frequently a scene is introduced by a detailed stage direction:

One day later. Twilight. Café on the Kurfürsterdamm. Settee of red plush. Two gentlemen. To a casual eye: businessmen... (LL, 51-2)

Stage-directions for last silent scene: door - wide open. Table - thrust away from it. Carpet - bulging up at table foot in a frozen wave. Chair - lying close by dead body of man... (LD, 292)

Main character: Humbert the Hummer. Time: Sunday morning in June. Place: sunlit living room. Props: old, candy-striped davenport, magazines, phonograph, Mexican knickknacks... (L, 59)

Often a few expressions from the vocabulary or idiom of the theater suffice to indicate the staged nature of the events:

Same date, later, quite late. (L, 55)

Exit, backing out like a courtier. (I, 118)

Crystalsen, même jeu:... (BS, 215)

"There's no hurry," said Van. Pause (about fifteen minutes to go to the end of the act). (A, 384)

There are many short dialogue scenes which are presented in the form they usually have in a written play; the characters are temporarily taken out of their (prose fiction) context and placed on a stage (e.g., DS, 119; G, 142; L, 277-8; PF, 223-7, 265-9; LH, 161) and afterwards returned to their former existence. In several cases, the scenes are more extended, involving several actors in a vividly dramatic scene. Such are Weinstock's séance (E, 45-6), "The Haunted Barn" episode in Pale Fire (190-92), a weekday lunch at Ardis Hall (A, 61-5), a dinner with the Vinelanders (A, 516-8), and a Sunday morning in the narrator's house (LH, 183-5).

8. The Book of Life

Chess game

The metaphor of the book of life - and that of the world as a stage - emphasizes the precarious existence of the figures in an artificial, mysteriously composed world. The parallels between the concept of life as a book and that of life as a play or film are, again, obvious: the characters are literary figures leading fictional, plotted lives, created by an omniscient and all-powerful author who guides their steps, unintelligible to them, in the direction demanded by his art.

E.R. Curtius outlines in his well-known book some of the uses of the book-of-life metaphor and cites examples from the Bible, Montaigne, Shakespeare, Galileo, Descartes, and Diderot, among others.¹³⁸ Together with the metaphors of life as a dream and the world as a stage, the book-of-life metaphor expresses a number of aspects central to man's interpretation of life and his understanding of the universe.

For an artist whose work so consistently stresses the artificial, aesthetic nature of art and the mysteriously textured quality of life, the book-of-life metaphor is a particularly apt way of presenting his vision. Life in Nabokov's fiction is fantastically composed, artistically patterned, exhibiting in every detail the author's ordering and shaping imagination. The elements of the reality we know are for Nabokov and his artist-heroes only "marginal notes supplied by life to [their] art" (LD, 143), set apart from the main text and only tenuously related to it. Life is a literary creation, a carefully composed artifact whose every element is indicative of the creator's forming and structuring mind.

Many of Nabokov's short stories and novels have narrators who attempt to find some kind of coherent design in the muddle of their past lives. They retrospectively endow their experiences with a sense of logic and fatal inevitability, which they seemed to lack when they were still a part of the characters' developing destiny. On this plane of imaginative creation, reality and fiction enter into an artificial and artistic union through which individual experience becomes a meaningful interpretation and vision of life.

In those fictional works which are told impersonally, the protagonists often realize that their lives are directed by a mysterious power - for which they find names like fate, chance, or coincidence - which shows a predilection for artistic patterns, deception, and fantastic resourcefulness characteristic of Nabokov's art. The protagonists are literary figures acting out in their lives "the immutable fable of fate" (PF, 244), consisting of subtle themes and plotted events whose coordinates they try to divine while the work is still in progress. The observant and imaginative among Nabokov's heroes - most of them artists - seem to conceive naturally of the intricate and mysterious events and appearances of their lives as separate scenes of a book, as meaning-

fully related sections of the story of their lives. The idea of some concealed deity artistically fashioning life can be "quite a boon to everybody concerned", remarks the authorial voice, "once you imagine[...] that god in the role of a novelist or playwright" (KOK, 224).

Nabokov's characters frequently regard life as a cabalistic text whose sense they are incapable of determining. Like figures in a fictional work - which in fact they are - they feel "authored" (A, 426). The book-of-life metaphor in Nabokov's works emphasizes the artificial, illusory existence of the characters, expresses a feeling of "fantastically planned, / Richly rhymed life" (PF, 68), and constantly draws attention to the author's ordering and shaping presence in his creation.

The Romantic view of nature as a book of divine revelation is flipppantly alluded to by Hermann who mentions "possible slips and type errors in the book of nature" (DS, 27). It is employed with more serious intention by Sebastian Knight. His biographer explains that the lives described in The Doubtful Asphodel, Knight's masterpiece, are "but commentaries to the main subject" (RL, 164), which is a man dying and realizing, too late, that "the answer to all questions of life and death, 'the absolute solution' was written all over the world he had known" (RL, 167):

it was like a traveller realizing that the wild country he surveys is not an accidental assembly of natural phenomena, but the page in a book where these mountains and forests, and fields, and rivers are disposed in such a way as to form a coherent sentence; the vowel of a lake fusing with the consonant of a sibilant slope; the windings of a road writing its message in a round hand, as clear as that of one's father; trees conversing in dumb-show, making sense to one who has learnt the gestures of their language. ... Thus the traveller spells the landscape and its sense is disclosed, and likewise, the intricate pattern of human life turns out to be monogrammatic, now quite clear to the inner eye disentangling the interwoven letters. (RL, 167-8)

The liber naturae metaphor conceives of the phenomenal world as a sensible, orderly creation to which man can turn for enlightenment and edification. It is a book which man must learn to read in order to discover the meaning of life. The swans which the narrator of "Time and Ebb" observes passing in the night are also a part of this epistolary universe; when they have disappeared into the darkness, the narrator closes his reminiscence with the following simile: "nothing but a lone star remained in the sky, like an asterisk leading to an undiscoverable footnote" (TE, 133).

Some aspects of "referential mania" (see above, XI.4) also relate this phenomenon to the view of life as a mysterious text. The lunatic suffering from "referential mania" believes the natural appearances of the world to convey cryptic messages relating to his life (SS, 54; GO, 59), and sometimes it becomes possible to decipher some of them. But most often "the long hand of life [is] extremely illegible" (BS, 224). Lord Byron's epigraph to Childe Harold's Pilgrimage, taken from Fougaret de Monbron's Le Cosmopolite (and mentioned by Nabokov in EO, II, 5), also expresses, with a different emphasis, the notion of the world as a book:

L'univers est une espèce de livre, dont on n'a
lu que la première page quand on n'a vu que son
pays. J'en ai feuilleté un assez grand nombre... 139

The hero of Nabokov's short story "A Busy Man" is terrified by the vague premonition of his imminent death and is constantly on the lookout for signs reinforcing his suspicion:

He thought he saw tokens in everything, the marvellous coincidence frightened him. The folly of chance is the logic of fate. How not to believe in fate, in the infallibility of its promptings, in the obstinacy of its purpose, when its black lines persistently show through the handwriting of life? (RM, 175)

The old Cabalistic notion of God as a writer composing life, an idea still much alive in the work of I. B. Singer,¹⁴⁰ and the whole creation being an absolute text impenetrable to

contingency is secularized in Nabokov's fiction. The artist rivals with God, even replaces him, and has the advantage of writing in a clearer hand. The author of the book is the omnipotent, purposeful creator, the writer of the story of life whose full meaning the characters involved can never clearly understand.

Cincinnatus, after having received the death sentence, cannot reconcile himself to the thought of "the end":

So we are nearing the end. The right-hand, still untasted part of the novel, which, during our delectable reading, we would lightly feel, mechanically testing whether there were still plenty left (and our fingers were always gladdened by the placid, faithful thickness), has suddenly, for no reason at all, become quite meagre: a few minutes of quick reading, already downhill, and - O horrible! (I, 10)

With the knowledge of imminent death before his eyes (having found out how many pages the book of life has), the reader suddenly realizes how few pages there are left until the end and dreads finishing it. The next quotation is almost programmatic for Nabokov's fiction and concisely states the human predicament of many of his protagonists:

Funny that I have thought of death all my life, and if I have lived, have lived only in the margin of a book I have never been able to read. ... Happiness, sorrow - exclamation marks en marge, while the context is absolutely unknown. A fine affair. (G, 323)

The book of life is unintelligible because the story is still in the process of unfolding and it is incomplete because even the knowledge of death (the presumable end of the book) does not preclude some kind of continuation. Without being familiar with the whole context and structure of the work, the characters' lives are only marginally related to the main story and do not allow reliable conclusions. Sineusov tries to find out from his old friend Falter the solution to "the riddle of the universe" (UT, 163) and expresses the feeling "that everything...is but a muddled preface, and that the main text still lies ahead" (UT, 179). Life can never be

fully comprehended, must inevitably remain a preliminary, partial text preceding the main text.¹⁴¹ The meaning of the whole book is known only to its composer who is infinitely free to create according to his own ideas, adding chapters, dropping characters, arranging coincidences, and concluding lives.

In a poem, characteristically entitled "An Unfinished Draft" (1931), Nabokov writes:

The poet dealing in Dejection
to Beauty iterates: adieu!
He says that human days are only
words on a page picked up by you
upon your way (a page ripped out -
where from? You know not and reject it)
or from the night into the night
through a bright hall a brief bird's flight.
(P&P, 67)

For the Nabokovian artist, this view is not acceptable, for he considers it his task to show that the individual, random pages are part of a coherent book. All seemingly unrelated experiences have their particular place in the complete text of a person's life. In another poem, "Remembrance" (1919), Nabokov says, in regard to his lost love: "Out of my life you tore / One shining page"¹⁴². In Nabokov's fiction, human days are often seen as loose pages torn from a larger, unknown context, fragments which do not make sense unless the entire text can be reconstituted or imaginatively reconstructed. In The Real Life of Sebastian Knight, the narrator collects for his biography literally and figuratively "one of the most precious pages of Sebastian's life" (RL, 123) when he is told about his half-brother's youthful love affair in Russia.

Having left Berlin and his old life behind, Albinus happily watches his young mistress reclining on the beach, and her image seems to him "an exquisitely colored vignette heading the first chapter of his new life" (LD, 113-4). This, however, is an ironical misreading of the text, for rather than announcing the first chapter of a new existence, it is

the blatant advertisement for a cheap thriller movie. He later finds out - significantly through the Nabokovian writer Udo Conrad - that Margot is deceiving him with Axel Rex, and again the book metaphor is used to characterize his feelings:

He had the obscure sensation of everything's being suddenly turned the other way round, so that he had to read it all backward if he wanted to understand. (LD, 220)

Albinus is one of a long row of Nabokovian protagonists for whom the inability to read the book of life properly - his later physical blindness emphasizes his lack of vision - has fatal consequences. The ironical deity presiding over the destinies of the living has led another character to his doom.

In "Spring in Fialta", the lives of Nina and Victor are seen as a series of encounters and partings carefully plotted by an author, beginning with their first meeting in Russia, followed by a number of seemingly accidental meetings during their years of exile, and ending with "the last increment" (SF, 10) of the story in Fialta. In his memory, the narrator adorns the list of "fate's former services" with bright vignettes, and he repeatedly alludes to the artistic pattern of life. Victor speaks of his "introductory scene" with Nina laid in Russia, and sees the two side-pillars of the country house where they met for the first time as "a perfect ex libris for the book of our two lives" (SF, 10). He mentions the "theme of a snowball fight", "the Fialta version of Nina", and describes their relationship as being "fraudulently based upon an imaginary amity" (SF, 13). They are two are literary characters in a story whose lives seem to be developed independently of each other, and neither of them realizes that the lines of their destinies are actually artistically related to form a coherent, fatal design. Victor writes:

Again and again she hurriedly appeared in the margins of my life, without influencing in the least its basic text. (SF, 21)

Involved in the events, the protagonists cannot see that ~~their~~

accidental meetings are part of a plan, that their "short, supposedly frivolous life [is] artificially formed" (SF, 22). In "Spring in Fialta" the reader becomes aware of the subtle way in which the protagonists' lives are "artificially formed" by a hidden author; the pattern of interlacements existing between two seemingly separate destinies emerges clearly only after the tale is completed; but Victor, the artist, imaginatively traces the pattern and combines the different lines into an aesthetic design.

For the artist, the book-of-life metaphor is especially congenial since he literally creates life as a book. Still, art is only a specific version, an individual commentary which presents aspects of life, but does not give the entire text. It can claim, however, more intrinsic meaning and aesthetic beauty than can be found in the raw stuff of ordinary experience. Man's inevitably limited knowledge of reality makes every endeavor to understand it fragmentary. The artist writes commentaries which are a key to the comprehension of the mysterious text of life. In Pale Fire, we can see that art and life, the commentary and the poem (or the poem and the commentary) may be tenuously related and yet enter into a meaningful constellation. On October 28, 1960, Nabokov notes in his diary the plan of Pale Fire: "a novel, a life, a love - which is only the elaborate commentary to a gradually evolved short poem" (LS, xi). The same basic outline is directly referred to in Shade's poem itself: "Man's life as commentary to abstruse / Unfinished poem" (PF, 67). Man's life is only a note on the vast, mysterious, still developing magnum opus of creation.

Another facet of the book-of-life metaphor also occurs in Pale Fire: "Life is a message scribbled in the dark." Anonymous" (PF, 41). In his commentary to Eugene Onegin, Nabokov quotes an epigram by Nikolay Karamzin:

Life? A romance. By whom? Anonymous.
We spell it out; it makes us laugh and weep,
And then puts us
To sleep. (EO, III, 145)

Nabokov's characters try to decipher the anonymous message whose squiggly letters cannot be clearly recognized; they attempt to "read the book of fate"¹⁴³.

Cincinnatus' yearning for an ideal world of understanding, tenderness, and timelessness is compared to the search for the hidden original of the confusing, unclear copy of life; he asserts: "It exists, my dream world, it must exist, since, surely there must be an original of the clumsy copy" (I, 84).

In his autobiography, Nabokov shows yet another facet of the book metaphor when he writes:

Neither in environment nor in heredity can I
find the exact instrument that fashioned me,
the anonymous roller that pressed upon my life
a certain intricate watermark whose unique
design becomes visible when the lamp of art
is made to shine through life's foolscap.
(SM, 25)

Life is a sheet of paper with "a certain intricate watermark", whose design is visible only when held up against the light. The pun on the meanings of "foolscap" is illuminating and is an example of Nabokov's ingenious use of wordplay for serious purposes. The type of large-sized paper called "foolscap" receives its name from the watermark of a fool's cap originally used to mark this type of paper; this origin of the word is subtly used to characterize the clownish and inane appearance of life. The blank page of life¹⁴⁴, the empty sheet of foolscap has no writing on it, does not have a visible meaning or message; but when looked at in a certain light, when held up to the lamp of art, it reveals a significant ornament and distinguishing design.¹⁴⁵ Art shows that below the seeming emptiness of life can be discerned a certain unique watermark which is not devoid of fascination. The artist's task is to trace the outlines of the watermark, the sensible patterns of destiny, in the lives of his characters and reconstruct those of his own life (as Nabokov does in Speak, Memory). What Kinbote expresses with reference to a Christian God, when he writes that "every page

in the book of one's personal fate bears His watermark" (PF, 222), is also applicable to the creative artist's impressing his special watermark on every page of his characters' lives. Of the themes of his memoir, the narrator of Look at the Harlequins! says: "my wives and my books are interlaced monogrammatically like some sort of watermark or ex libris design" (LH, 85). They constitute the meaningful lines which come together to form a pattern, which is the specific watermark identifying and characterizing the narrator's life.

The narrator of "The Admiralty Spire" hastens to introduce himself before relating his version of the story "so that [his] visual image may show through like a watermark" (AS, 125). Thus the author is in regard to his works the "anonymous roller" who presses on every page of his creation his own watermark, his identifying signature.

9. Web, Weave, Carpet

The metaphor of art as a magic, richly ornamented rug occurs frequently in Nabokov's works. It refers both to the flights of fancy of the magic carpet and the varicolored, artistically patterned design of its fabric. Art is a finely manufactured texture, an artificially woven web. The creative writer weaves delicate ornaments out of the events and experiences of his characters' lives. The separate, different-colored threads which the protagonists perceive are part of the full design, which can be recognized only from a superior viewpoint, stepping back as it were from the loom.

The artist is the autonomous creator of the fictional world, the weaver of the destinies of his creatures, at once the three Fates of Greek mythology. He is Clotho spinning the thread of life, Lachesis assigning the characters their individual fates, and Atropos cutting with the "abhorred shears" the threads when the web is completed. The "acci-

dents and possibilities" which John Shade mentions in his poem are actually carefully planned parts of an overall design which slowly emerges, though often unnoticed by the individual. It is not surprising that the title which Nabokov assigns to the literary artist is "weaver of words" (SF, 16; BS, 123), for words are the smallest meaningful elements out of which the artifact is composed. Everything - words, details, feelings, thoughts, and events - is harmonically integrated into the pattern. In Look at the Harlequins!, the narrator points out that in relating a particular phase of his life he has to limit himself to "several fatidic points.. within the embroidery of [his] seven winters [with Iris]" (LH, 57). Though the texture of life is much more complex, a few important glimpses of its particular design will have to suffice.

At the same time, the metaphor of the web characterizes the life of Nabokov's protagonists. "The web of our life", says a character in All's Well That Ends Well (IV.3, 71-2), "is of a mingled yarn, good and ill together". Human life consists of a series of strange events, colorful and uneven, yet somehow connected to form a coherent pattern by the mysterious fate which directs life. Swinburne's "Faustine" contains the following lines:

For in the time we know not of
Did fate begin
Weaving the web of days that wove
Your doom, Faustine.¹⁴⁶

Very little of the fatal web can be discerned by the characters while it is still being woven, and all speculations about its eventual shape and ornamentation must remain fragmentary, for only in death is it complete. The artists among Nabokov's heroes, however, try to create aesthetic designs and meaningful ornaments in this life. Fate, though often sly and provident, is inferior in art to the absolutely autonomous artist, who composes infinitely free patterns of sense from the promptings of his imagination.

In the following passage, the narrator indicts the apparent incompetence of the "main plotter" in fulfilling his destiny which would not have succeeded without his own contribution:

I met the first of my three or four successive wives in somewhat odd circumstances, the development of which resembled a clumsy conspiracy, with nonsensical details and a main plotter who not only knew nothing of its real object but insisted on making inept moves that seemed to preclude the slightest possibility of success. Yet out of those very mistakes he unwittingly wove a web, in which a set of reciprocal blunders on my part caused me to get involved and fulfill the destiny that was the only aim of the plot. (LH, 3)

Fate can be very resourceful and magnificently complex, but only art has the supreme inevitability and aesthetic beauty of a design woven without contributions from life. In The Gift, too, fate is at once "crude and heavy" (G, 375) and very "ingenious" (G, 376) in its attempts to bring the lovers together. In this life, the web of destiny, the ornament of one's individual fate, can be recognized only partially and only in retrospect, as Humbert realizes (L, 212-3), and all we have to go by are "obscure indications" (L, 213) to determine its texture, color, and design. In its basic assumptions about the nature of existence and the character of the fictional world, the view of life as a web or magnificent carpet resembles that expressed by the chess or jigsaw puzzle metaphor. To find out the rules of the game and determine the connection between the separate moves and lines of play, to order the mixed-up pieces of the puzzle into a meaningful picture is essentially the same as trying to see, as Kinbote writes, "the web of the world, and the warp and the weft of that web" (PF, 289).

Kinbote, an artist in his own right, fondly believes that his Zemblan theme "would become the main rich thread" (PF, 91) in the weave of Shade's poem, and in his "Foreword" he proposes that the poem is only "the underside of the weave" (PF, 17), that both commentary and poem together form

the complete design - a view that a careful reading of Pale Fire will tend to confirm.

Fyodor, vaguely disturbed by the death of Chernyshevski and momentarily overcome by the feeling that everything is becoming incomprehensible, feels that

all this skein of random thoughts, like everything else as well - the seams and sleaziness of the spring day, the ruffle of the air, the coarse, variously intercrossing threads of confused sounds - was but the reverse side of a magnificent fabric, on the front of which there gradually formed and became alive images invisible to him. (G, 326)

Life shows only its reverse side, and hidden from the view of the characters, the actual significance of the earthly experiences emerge. Everything has a specific place in the design of life's magnificent carpet, although its form, its real ornament and coloration cannot be clearly seen from the underside. Only when "imprisoned thought" is granted "the great understanding" and "the puzzle solved" (RL, 168) will "the meaning of all things [shine] through their shapes" (RL, 168) and the ornament, the sensible pattern in all its intricacy and splendor, be revealed.

Yet there are moments in life when one accidentally catches a glimpse of the other side of the tapestry. Cincinnatus experiences such a moment when his mother has just told him about the "nonnons" and the "crazy mirror" (I, 122-123) and he notices the expression of her eyes:

it was as if something real, unquestionable (in this world, where everything was subject to question), had passed through, as if a corner of this horrible life had curled up, and there was a glimpse of the lining. (I, 124)

Fyodor, too, repeatedly feels that he is close to catching some essential truths about life and the plan which underlies all experience:

Fyodor suddenly felt - in this glassy darkness - the strangeness of life, the strangeness of its magic, as if a corner of it had been turned back for an instant and he had glimpsed its unusual lining. (G, 195)

And the poet in "How I Love You" (1934) remarks: "In this / evening air, now and then, / the spirit finds loopholes, translucences / in the world's finest texture" (P&P, 81, ll. 40-43). Speaking of the hero of The Waltz Invention, Nabokov points out that as Waltz's mad dream unfolds "there occurs now and then a sudden thinning of the texture, a rubbed spot in the bright fabric, allowing the nether life to glimmer through" (WI, 9). This nether life shining through is the reality of the creator's artifice.

The point of life, as John Shade sees it, is that some kind of pattern exists which can be made visible with the help of "plexed artistry":

Just this: not text, but texture; not the dream
But topsy-turvical coincidence,
Not flimsy nonsense, but a web of sense. (PP, 63)

Weaving that web of sense is the true achievement of Nabokov's fictional works. In "The Paris Poem", Nabokov formulates the fundamental principles of his art:

In this life, rich in patterns...
no better joy would I choose than to fold
its magnificent carpet in such a fashion
as to make the design of today coincide
with the past, with a former pattern...
...by finding congruences with the remote,
to revisit my fountainhead,
to bend and discover in my own childhood
the end of the tangled-up thread. (P&P, 123)

This is, in fact, what Nabokov has attempted to do in Speak, Memory, but the past, memory, patterns, designs, congruences, and the overcoming of time are themes and characteristics of all his fictional works; they give shape and meaning to experience and again emphasize the view of life as a magnificent carpet with a special, unique design which the individual must detect. Coincidence of pattern creates congruences and produces a spatial and temporal rapprochement between distant, past and present, events or experiences. In Speak, Memory, Nabokov employs the same metaphor:

I confess I do not believe in time. I like to fold my magic carpet, after use, in such a way as to superimpose one part of the pattern upon another. (SM, 139)

With the help of art (memory and imagination), "the writer's magic carpet" (A, 588), all obstacles can be surmounted, including time. Memory and imagination create patterns of timelessness and freeze the fluid of relentless time in aesthetic form. In Speak, Memory Nabokov weaves such a magic carpet out of the various threads of his personal past and coordinates them in "thematic designs" (SM, 27). The "combination and juxtaposition of remembered details" (SO, 187) weaves ornaments of timeless beauty and artistic sense in which past and present come together in corresponding patterns of one unified design.

Cincinnatus, confined in his prison of consciousness, longs for a world where

time takes shape according to one's pleasure, like a figured rug whose folds can be gathered in such a way that two designs will meet - and the rug is once again smoothed out, and you live on, or else superimpose the next image on the last, endlessly, endlessly... (I, 85)¹⁴⁷

Krug is trying to imagine "the infinite number of years, the infinite folds of dark velvet...extend[ing] on the minus side of the day of our birth" (BS, 191). The problem of time is for him primarily a philosophical question which he is unable to solve. The same applies to Van, who, however, approaches the problem more from the artist's point of view. His memoir patterns the events of his life in such a way that those details which "really mattered" are composed of reappearances and juxtaposition which "revive[...] the part while vivifying the whole" (A, 31). He investigates time as it affects his life, in the hope of "catching sight of the lining of time" (A, 227). He writes about "smoothing out the folds of the past" (A, 394) and points out that he takes a sensual delight in time, "in its stuff and spread, in the fall of its folds, in the very impalpability of its grayish

gauze" (A, 537). The fabric of time is not a smooth, evenly-spread-out texture, but an ornamental rug which can be folded in such a way that separate, distant parts of the design can be brought together and similar patterns be made to coincide. With this in mind, the narrator of Look at the Harlequins! can speak of "a sudden overlap in the texture of time" (LH, 23) and Van of "a chance crease in the texture of time" (A, 34).

The metaphor of the carpet, the tapestry, or the ornamental rug expresses the creative writer's role as a weaver of aesthetic designs, characterizes life as a mysterious web whose embroidery the protagonists try to make out, and illustrates the artist's way of looking at and coping with the phenomenon of time.

The transcendent designs discussed above formulate some fundamental concepts about life and art of Nabokov's fiction; as such they subtly structure both the content and the form of Nabokov's works.

VITA

Born August 19, 1941, in Königsberg (East Prussia), the author completed his schooling at the Stiftisches Humanistisches Gymnasium in Mönchengladbach, from which he graduated in 1962. After two years of military service, he took up the study of English and French Philology and Art at the University of Heidelberg. From 1969 to 1971 he lived and studied in the United States. In 1970 he received his M.A. degree in English from the University of Texas at Austin, where he also taught French as a teaching assistant. Since the summer semester 1971 he has been a member of the teaching staff of the English Department at the University of Heidelberg.



28

1230

56

1.2

„The Excitement of Verbal Adventure“
A Study of Vladimir Nabokov's English Prose

Part II

INAUGURAL DISSERTATION

ZUR

Erlangung der Doktorwürde
der Neuphilologischen Fakultät

der

Ruprecht-Karl-Universität

zu

Heidelberg

vorgelegt von
Jürgen Bodenstein
aus Königsberg

Heidelberg 1977

Digitized by Google

**„The Excitement of Verbal Adventure“:
A Study of Vladimir Nabokov's English Prose**

Part II

**INAUGURAL-DISSERTATION
zur
Erlangung der Doktorwürde
der Neuphilologischen Fakultät
der
Ruprecht-Karl-Universität
zu
Heidelberg**

**vorgelegt von
Jürgen Bodenstein
aus Königsberg**

Heidelberg 1977

P28
N1230
B66
pt.2

Contents Part II

Abbreviations

Appendices

APPENDIX 1

- 1.1 Word Consciousness
- 1.2 Multilingual Word Consciousness
- 1.3 Suggestiveness
- 1.4 Playful Melanges

APPENDIX 2

- 2.1 Pnin's English
- 2.2 Orlovius' and Silbermann's English
- 2.3 Conversational Phrases (Colloquialisms)
- 2.4 Background Reality
- 2.5 Culture and Learning (French)
- 2.6 Literature and Life-Style (French)
- 2.7 Nuance, Suggestion, Emotion (French and Russian)
- 2.8 Resemblances (Russian)
- 2.9 Imaginary Languages
- 2.10 Latin

APPENDIX 3

- 3.1 Zoology
- 3.2 Botany
- 3.3 Medicine
- 3.4 Learning
- 3.5 Various Special Terms

APPENDIX 4

- 4.1 "One"
- 4.2 Antiquated, Formal Diction
- 4.3 "Grandma-of-the-beaming-wrinkles" [GO,60] Formula
- 4.4 Archaic, Obsolete, Rare, and Poetic Words
- 4.5 Dialect (and Briticisms)

- 4.6 Colloquialism and Slang
- 4.7 Various Informal Expressions

APPENDIX 5

- 5.1 Conversion
- 5.2 Prefixation
- 5.3 Suffixation
- 5.4 Noun Compounds
- 5.5 Adjective Compounds
- 5.6 Various Compounds

APPENDIX 6

- 6.1 Neo-classical Compounds
- 6.2 Blends
- 6.3 Analogy Formations
- 6.4 Neologies

APPENDIX 7

- 7.1 Palindromes
- 7.2 Anagrams
- 7.3 Spoonerisms
- 7.4 Deceptive Constituents
- 7.5 Spacing
- 7.6 Agnomination
- 7.7 Homonymy and Polysemy
- 7.8 Punning Correspondences
- 7.9 Etymological Wordplay
- 7.10 Multilingual Wordplay
- 7.11 Onomastic Wordplay

APPENDIX 8

- 8.1 Alliteration
- 8.2 Onomatopoeia
- 8.3 Rhyme
- 8.4 Chromesthesia

APPENDIX 9

- 9.1 Complex Binary Parallelism
- 9.2 Antithetical Parallelism
- 9.3 Duality
- 9.4 Simple Ternary Parallelism
- 9.5 Complex Ternary Parallelism
- 9.6 Multiple Adjectives
- 9.7 Rhythm
- 9.8 Verse Compositions in The Gift

APPENDIX 10

- 10.1 Synesthesia
- 10.2 Smell - Memory
- 10.3 Colors
- 10.4 Painting
- 10.5 Prose Pictures
- 10.6 Emotion

APPENDIX 11

- 11.1 Details
- 11.2 L'Eclat Singulier

APPENDIX 12

- 12.1 Zeugma
- 12.2 Meiosis and Litotes
- 12.3 Comment
- 12.4 Verbal Incongruity
- 12.5 Kinbote - Scholarly Commentator

Notes (Chapters I - XIII)

Bibliography

Abbreviations¹⁰

a. adjective

adv. adverb

AHD The American Heritage Dictionary of the English Language, edited by William Morris (Boston, ⁴1973)

AL The Annotated Lolita, edited by Alfred Appel, Jr. (New York, 1970)

DAS Dictionary of American Slang, edited and compiled by Harold Wentworth and Stuart Berg Flexner, second supplemented edition (New York, 1975)

F. French

G. German

n. noun

NSD New Standard Dictionary of the English Language, edited by Isaac K. Funk (New York, 1963)

OED The Compact Edition of the Oxford English Dictionary (reprint of the 1933 twelve-volume ed.), 2 vols. (New York, 1973)

pl. plural

R. Russian

RHD The Random House Dictionary of the English Language, edited by Jess Stein (New York, 1966)

sgl. singular

SOED The Shorter Oxford English Dictionary on Historical Principles, edited by C.T. Onions (Oxford, ³1968)

v. verb

Abbreviations

WID Webster's Third New International Dictionary
of the English Language, edited by Philip B.
Gove et alii (Springfield, Mass., 1971)

- A word, or its particular form, or its specific
sense (required in the context) is listed neither
in OED nor WID.

⁰ For a list of other abbreviations (of Nabokov's works),
see Part I, pp. i - iii.

APPENDICES

APPENDIX 1

1.1 Word Consciousness

the most extraordinary word in the English language [is] "husked", because it [stands] for opposite things, covered and uncovered (A, 267; cf. A, 281)

"By the way - " By the way, indeed! There ought to exist some rhetorical term for that twist of nonlogic (TT, 31)

I was surprised (this a rhetorical figure, I was not) that the sight...left her so very indifferent (L, 282)

On the opposite bank, at least a thousand paces away (if one could walk across water), I could make out... (L, 87)

[Charlotte:] "I have a very definite feeling our Louise is in love with that moron." Feeling. "We feel Dolly is not doing as well", etc. (from an old school report) (L, 84)

Van, "in the nude" (as his new sweetheart drolly genteelized "naked"), attempted... (A, 323; cf. PF, 217)

I was eighteen when the Bolshevik revolution struck - a strong and anomalous verb, I concede, used here solely for the sake of narrative rhythm (LH, 9)

"Parody of politeness: That inimitable 'Please' - 'Please send me your beautiful - ' which firms idiotically address to themselves in printed forms meant for people ordering their product" (SO, 30)

Tschischwitz, a madhouse of consonants (BS, 117)

1.2 Multilingual Word Consciousness

three words in English, contractable to two in Russian, to one and a half in Italian (A, 389) [I love you - lyubly tebya - teamo]

Lik (the word means "appearance" in Russian and Middle English) (LI, 73)

a chess board, ein Schachbrett, un damier (RL, 185)

Shade, Ombre, almost "man" in Spanish (PF, 174)

Bess (which is "fiend" in Russian) (A, 435)

Giulia Romeo, the surname means "pilgrim" in archaic Italian (TT, 80)

the amusing Gallicism "I am born" (G, 213) [Je suis né]

Appendix 1.2

"T'foo!" (the only expletive, by the way, borrowed by the Russian language from the lexicon of devils; see also the German "Teufel") (S, 164)

a premature evakulyatsia, one of those hideous Russian loan-words (A, 394)

I have often wondered why the Russian for ['cardsharper'] ...is the same as the German for 'schoolboy,' minus the umlaut (A, 175) [R. shuler, G. Schüler]

the grain / Of beauty on the cheek, odd gallicism (PF, 49) [F. grain de beauté]

I made my adieux as the French have it (RL, 142) [F. faire ses adieux 'say good-bye']

a strange creature "as naked as a worm" to use a French comparison (SM, 132) [F. nu comme un ver]

"I want a last piece of advice from you," said Liza in what the French call a "white" voice (P, 182) [F. voix blanche 'weak voice']

"On her there was no face," as Russians say to describe an expression of utter dejection (A, 529)

listening to the tattle in literary salons with a little knowing air, as the French say (TT, 70) [F. d'un air savant]

with what the French call a goquenard look in his...eye (LD, 219) [F. goquenard, a., 'derisive, mocking smile']

that kind of small nose which English lady novelists call "retroussée" (note the second "e" added for safety) (LD, 16)¹

the word "vprochem" ("for the rest," "otherwise," "d'ailleurs") (GO, 78)

I said didn't she think "vient de," with the infinitive, expressed recent events so much more neatly than the English "just," with the past? (L, 292)

Mais! (a jot stronger than "but" or even "however") (TT, 99)

...informing him with a touch of French malice, rather than English "malice," that... (LH, 224) [cf. "a secret flow of dreamy malice" (L, 246)]

you were eating a tartine au miel; so much better in French (A, 75)

...pleasure (in the sense of the French plaisir, which works up a lot of supplementary spinal vibrato) (A, 19)

¹ Cf. "a strongly retroussée comb [of a butterfly]" (V. Nabokov, "The Nearctic Members of the Genus Lycaeides Hübner", Bulletin of the Museum of Comparative Zoology, 101 [February 1949], 482).

Appendix 1.3 - 1.4

1.3 Suggestiveness

Summer soomerki - the lovely Russian word for dusk (SM, 81)

Naprapathy: the ugliest word in the language (SO, 30)

["pneumonia"] was a "new," was a "moon," was a "new moon" and a "new moan" (LH, 171-2)

The Russian word [cheryomuha], with its fluffy and dreamy syllables... (EO, III, 11)

The very word terrace - how spacious, how cool! (KQK, 43)

Tenerife - God, what a lovely, emerald word! (GL, 83)

[the name Varvara] - somehow suggestive of corpulence and pockmarks (E, 37)

How remarkably the word "battle" (srazhenie) suggests the sound of springy compression when one rammed into the toy gun its projectile (G, 26)

ailleurs, ailleurs, ailleurs (the English word [does] not supply the onomatopoeic element...) (A, 220)

"dix-huit" - a trim twitter, a note of finality and wistful deceit... (L, 24)

The onomatopoeic value of the initial u (beautifully accented in the noun údai'), suggestive of war whoops, ululation, a whistling wind, or a moan of passion... (EO, II, 165-6)

Bliss - what a moist, lapping and plashing word, so alive, so tame, smiling and crying all by itself (M, 64)

"We'll be happy forever" - what melody in that phrase, what shimmer! (M, 65)

1.4 Playful Melanges

the curtain was drawn for the public to re-pick themselves, as the French say (KQK, 116) [F. se recueillir 'to collect oneself; concentrate']

I revanched myself rather neatly (PF, 230) [F. se revanche 'to revenge oneself'; E. revanche, n.]

"Don't you dare think I 'relanced' you to reiterate that ..." (A, 372) [F. relancer quelqu'un 'to repeatedly urge someone; insist']

Artistically éventail-ed all on one page were seven [photographs] (A, 405) [F. éventail, n., 'fan']

"Look, our cavalier is yawning 'fit to declanish his masher'" (A, 413) [F. déclicher sa mâchoire 'to unhinge one's jaw']

"...really he 'engripped' the man (A, 462-3) [F. prendre en grippe 'be hostile toward; conceive a dislike']

Monsieur was certainly not "deperishing" (A, 553) [F. dépérir 'to pine away, decline' & E. perish]

APPENDIX 2

2.1 Pnin's English

a) Russian Grammar and Word Order

- "Where stops four-o'clock bus?" (P, 18)
"And where possible to leave baggage?" (P, 18)
"where is located public telephone?" (P, 25)
"Turgenev...was made by the ugly, but adored by him,
singer Pauline Viardot to play... (P, 42)
"I have long time debated..." (P, 104)
"Some [books] stamped Mrs. Miller" (P, 164)
"Are you anarchist?" (P, 11)
"What make heater?" (P, 37)
"Who is old friend?" (P, 169)
"...is related to year 1875" (P, 106)

b) Mispronunciations

- "cata-stroph" (P, 17)
"Mrs. Fire" [for Mrs. Thayer] (P, 31)
"Vandal College" [for Waindell] (P, 34)
"viscous and sawdust" [for whiskey and soda] (P, 59)
"I haf nofing..." (P, 61)
"Tsentral Park and Reeverside" (P, 62)
"dzeefeecooltsee" [for difficulty] (P, 66)
"afternun" (P, 67)
"ahksent...sloored" [accent...slurred] (P, 104)
"Todd Rodd [road]...Cleef [cliff] Avenue... A leetle
[little] breck [brick] house and a beeg [big] blahk
[black] cleef" (P, 151)
he pronounces 'at' like German hat, 'home' like French
homme, 'gone' like "Goneril" (P, 189)

c) Pninisms

- | | |
|------------------------------------|---|
| abstractical, a. (<u>P</u> , 11) | microcosmos, n. (<u>P</u> , 52) |
| signification, n. (<u>P</u> , 11) | facility, n. (<u>P</u> , 105) |
| quittance, n. (<u>P</u> , 18) | footballist, n. (<u>P</u> , 106) |
| habitated, v. (<u>P</u> , 33) | house-heating [soiree]
(<u>P</u> , 151) |

Appendix 2.2

d) Various Verbal Vagaries

- "I hope everything is good with your wife?" (P, 25)
"Is temperature uniform?" (P, 34)
"are there currents of air?" (P, 34) [F. courant d'air]
"No douche?" (P, 34) [F. douche 'shower']
"What price are you prepared to demand?" (P, 34)
"It blows from the floor" (P, 36)
"sonic disturbance" (P, 37)
"I am only grazing" (P, 40)
"I don't any more play at games of infants" (P, 63)
"I never go in a hat" (P, 66)
"Victor will now come upstairs" (P, 108)
"I wear it from sentimental reasons" (P, 128)
"who is wanting to help me to buy..." (P, 164)
"...but example given..." (P, 167) [e.g.]
"I know him thirty years" (P, 170)
"I am Assistant Professor nine years" (P, 167)

2.2 Orlovius' and Silbermann's English

- "It is heavy to say..." (DS, 54, 58)
"I think war excluded. When I young was, I came upon the idea of supposing only the best... I hold this idea always. The chief thing by me is optimismus..." (DS, 58)
"Dog's weather... I see, saw, you read English djornal... Dat...is...great fabric, factory... De toy-business... Are you voyaging farr? ...I mean, meant in generahl... Now I sell ledder - you know - ledder balls, for odders to play. ...fings like dat..." (RL, 117-8)
"Forget her... Fling her out of your head. It is dangerous and ewsyless... You find, found her build, her picture, and now want to find herself yourself? Dat is not love." (RL, 120)
"Nofing, nofing. Now, what you want? ...I had, have all the hotel-gentlemans here... Friday. Six, punctly. ... And pay for possible depences... Cerrtainly." (RL, 121)
"Out of forty-one unknown persons as many as thirty-seven 'did not come to question' as the little man put it (RL, 122)
"I have made dis because you are to me sympathetic... but please, I fink it is ewsyless... Please donnt search de woman... do you guard dat notice-book dat I gave, give you?" (RL, 123-4)

Appendix 2.3

2.3 Conversational Phrases (Colloquialisms)

2.3.1 Conversational Phrases

a) Russian

dobryy den' (AA, 110) 'good day'
zdravstvuyte /zdraste (A, 113, 399; LH, 81) 'hello'
moy pochtenie (P, 126) 'my respects'
perestagne (A, 530) 'stop'
pokoinoi noch' (BS, 190) 'good night'
pozhaluysta (GL, 136, 193; A, 248, 319) 'please'
spasibo (GL, 93) 'thanks'
erunda (P, 198; A, 232) 'nonsense'
pravo (BS, 92) 'really'
koneshno (BS, 92) 'of course'
pravda (A, 256) 'it's true'
horosho (DF, 160; A, 143, 320) 'all right, good'
mezhd'u prochim (A, 480) 'by the way'
kakh eto oojahsno? (RL, 126) 'isn't it dreadful?'
Nu, chto ya mogu? (BN, 43) 'Well, what can I?'
ladno (A, 245) 'okay'
kak pochivali? (BS, 86) 'how did you rest?'
boga radi (RL, 161) 'don't mention it'
vot te na (A, 527) 'well, that's odd'
nikak-s net (A, 415) 'certainly not'
nichego ne podelaesh (A, 190) 'nothing to be done'
shto vi? (GL, 78) 'what's that?'
uzh ne znayu (A, 381) 'I don't know'
eto oozhas (DB, 107) 'it's appalling'
khoroshaya shtooka (ASL, 145) 'a nice thing'

b) French

écoutez! (DS, 195; RL, 154) 'listen!'
avec joie (G, 108) 'with joy, gladly'
hélas! (SR, 214) 'alas!'
voilà! (DS, 197; I, 139; LI, 88) 'there (you are)!'
pardon! (I, 139) 'sorry, excuse me'

Appendix 2.3

Comment vas-tu? (DB, 109) 'How are you?'
 quelle idée (A, 54) 'what an idea'
 eh bien (RL, 151; L, 107) 'well'
 trop tard (DB, 111) 'too late'
 calmez-vous (LD, 243; DS, 198) 'calm down'
 il ment (SR, 197) 'he's lying'
 je regrette (BS, 13) 'I'm sorry'
 soyons raisonnables (L, 303) 'let's be reasonable'
 tant mieux (RL, 157; LH, 140) 'so much the better'
 pas tout à fait (L, 269) 'not quite'
 Alors, que fait-on? (L, 300) 'Well, what's to be done?'
 pas du tout (L, 107) 'not at all'
 entendons-nous (A, 21) 'let's get that clear'
 comme on dit (L, 127, 159) 'as the saying goes'
 méfie-toi (LI, 86) 'be on your guard'
 ce qui revient au même (A, 334) 'which amounts to the [same]
 il va sans dire (RL, 141) 'no problem'
 et tout le reste (A, 113) 'and all that'
 c'est tout (L, 153) 'that's all'

c) German

Grüß Gott (TT, 55) 'good day, hello'
 Wie geht's dir? (BA, 183) 'how are you?'
 danke / vielen Dank (E, 37; G, 357) 'thank you (very
 entschuldigen Sie (P, 48) 'excuse me' [much]
 selbstverständlich (KQK, 219) 'of course'
 sicher ist sicher (L, 125) 'better make / be sure'
 Ach, quatsch (P, 198) 'oh, nonsense'
 Aber warum? (P, 135) 'but why?'
 Wie spät ist es? (DF, 159) 'what time is it?'
 Aber lass doch (KQK, 186) 'stop; don't'
 Herein! (GL, 194) 'come in'
 Der arme Kerl (P, 170) 'the poor fellow'
 Ach was / wo! (AU, 85; DF, 124) 'not at all'
 Genug? (M, 80) 'enough?'
 sehr gut (M, 65, 66) 'very good'
 gemacht! (G, 82) 'all right; that's a deal!'

Appendix 2.3

nicht wahr? (P, 170) 'n'est-ce pas?'; 'isn't / hasn't it?'
das auch noch (A, 466) 'that, too'
Gott weiss was (BS, 126) 'God knows'

2.3.2 Colloquialisms, Argot, Taboo Words

a) French

une sale affaire (DS, 198) 'a dirty business'
ils ont du toupet (BS, 41) 'they have guts, daring'
pauvres gosses (BS, 42) 'poor kids'
pour la bonne bouche (DS, 189; BS, 142) 'to save the
cul de jatte' (SM, 248) 'amputee' [best for the end]
en fait de potage (I, 141) 'for instance'
poser un lapin (L, 24) 'to stand someone up'²
se pelotent dans tous les coins (LD, 219) "making out"
[in all corners]
la fessée que je vous ai flanquée (SM, 107) 'the spank-
[ing I gave you]
torcher le derrière (BS, 36) 'teach a lesson' (lit.,
'wipe the rear')
face à claques (L, 161) 'a face deserving to be slapped';
'ugly, mischievous face'
petit rat (L, 232) 'young ballet student of the Paris-
ian Opéra'
avoir le vin triste (L, 265; A, 154) 'to be melancholy
in one's cups'³
vous voilà dans de beaux draps (L, 300) 'now you are
in a fine mess'
qu'on vous culbute (A, 296) 'that they tumble you'
on n'est pas goujat à ce point (A, 304) 'what scurvy be-
havior' [goujat, n. 'an ill-mannered fellow']
gueule de guenon (A, 461) 'simian facial angle' (lit.,
gueule 'mug' & guenon 'ape')
c'est simple comme bonjour (BS, 16) 'that's very easy'

² See A. Appel, Jr., The Annotated Lolita (New York, 1970), p. 343; in the case of examples from Lolita, I have frequently adopted Appel's translations (my indebtedness will not be acknowledged in every single instance).

3 The translation is the one supplied by Vivian Darkbloom in his "Notes to Ada", appended to the Penguin edition of the novel (Harmondsworth, 1970), p. 468; in many cases I use his translations without acknowledging in each instance my indebtedness to his "Notes to Ada".

Appendix 2.4

cocu (AL, 123) 'cuckold'
gredin (L, 31; A, 397) 'scoundrel, villain'
grue (L, 24) 'prostitute'
fille de joie (A, 344) 'whore'
polisson (SR, 213) 'a kind of libertine'
poule (SM, 169; A, 330, 372) 'tart'
maison close (A, 350) 'brothel'
tribade (A, 584) 'lesbian'
verge (A, 334) 'penis'

b) Russian

tribadka (A, 323) 'lesbian'
lezbianochka (A, 166) 'lesbian'
blyadushki (A, 411, 575) 'cute whorelets'
podzharik (A, 519) 'tight-crotched'
vyshibala (A, 351) 'bouncer'
sterva (LH, 209) 'dirty bitch' [cf. A, 376]
tvoyu mat' (A, 314) 'thy mother' (the end of a popular Russian oath)⁴
merzavetz (BS, 201; LH, 217) 'scoundrel'
skotina (TT, 63) 'brute'
sazvratniki (A, 233) 'terrible rakes'
chort (BS, 17; A, 96, 139) '(to the) devil'

2.4 Background Reality

a) Russian

brichka (G, 226)	kaloshi (GL, 90)
charabanchik (BD, 33)	muzhik (A, 73)
dacha (RU, 130; BS, 82, 95; LH, 150)	traktir (A, 154)
dachniki (P, 178)	zems kaya (G, 89)

[For other examples, see APPENDIX 3.4.4]

⁴ Nabokov's delicate adumbration (quoted here from his "Notes to Ada", p. 472) is made more explicit by Carl R. Proffer in his article "Ada as Wonderland: A Glossary of Allusions to Russian Literature", in his A Book of Things about Vladimir Nabokov (Ann Arbor, 1974), p. 268.

Appendix 2.4

b) French

apéritif (<u>GL</u> , 158; <u>SF</u> , 18)	lieu de naissance (<u>A</u> , 8, 25)
arrondissement (<u>LH</u> , 51, 113)	litre de rouge (<u>LH</u> , 32)
baigneur / baigneuse (<u>RC</u> , 62; <u>SM</u> , 148)	lycée (<u>L</u> , 13)
bidet (<u>SO</u> , 150)	maire (<u>LH</u> , 49, 113)
bistro (<u>RL</u> , 163)	mairie (<u>L</u> , 28)
bourgeois (<u>DS</u> , 25; <u>SM</u> , 150; <u>A</u> , 270)	métro (<u>L</u> , 22; <u>LH</u> , 87)
buvette (<u>GL</u> , 158; <u>TT</u> , 54)	pied-à-terre (<u>SM</u> , 59; <u>PF</u> , 76)
cacahuètes (<u>SM</u> , 147)	plage (<u>KQK</u> , 260; <u>SM</u> , 147, 149; <u>L</u> , 14; <u>LH</u> , 21, 27)
café-au-lait (<u>A</u> , 5)	préfecture (<u>L</u> , 29)
petit café au coin (<u>AL</u> , 114)	rentier (<u>DS</u> , 60; <u>L</u> , 177)
caleçon de bain (<u>LH</u> , 31)	rez-de-chaussée (<u>A</u> , 508; <u>TT</u> , 9)
carte d'identité (<u>V</u> , 208)	salon (<u>DS</u> , 192)
carte de travail (<u>RL</u> , 138)	salon de couture (<u>LH</u> , 112)
chambre garnie (<u>V</u> , 213; <u>L</u> , 256; <u>LH</u> , 51)	spécialité de la maison (<u>SF</u> , 18)
chiens interdits (<u>A</u> , 524)	soirée (<u>G</u> , 54; <u>LH</u> , 114, 175)
client (<u>SM</u> , 148)	syndicat d'initiative (<u>DS</u> , 190)
cinéma (<u>SM</u> , 151)	tartine au miel (<u>A</u> , 75)
clochard (<u>AP</u> , 74)	terrains à vendre (<u>SM</u> , 146)
commissaire (<u>AL</u> , 118, 121)	toilettes (<u>LH</u> , 82)
commissariat (<u>LH</u> , 55)	train de luxe (<u>GL</u> , 41; <u>A</u> , 151)
curé (<u>GL</u> , 83)	vin ordinaire (<u>SM</u> , 187; <u>LH</u> , 82)
femme de ménage (<u>TT</u> , 72)	visa de sortie (<u>AL</u> , 121; <u>SM</u> , 292)
foie gras (<u>LH</u> , 81)	

c) German

Blitzpartien (<u>A</u> , 575)	Bursch (<u>G</u> , 55)
Blumenerde (<u>G</u> , 71)	Dackel (<u>A</u> , 14, 37, 68) ⁵
Bruderschaft (<u>GL</u> , 105; <u>I</u> , 170; <u>P</u> , 180)	Diele (<u>RB</u> , 5)
Buchstaben (<u>A</u> , 227, 379)	Direktor (<u>G</u> , 89)
Budenzucker (<u>KQK</u> , 94)	Erbswurst (<u>AU</u> , 78)
	Finanzamt (<u>GL</u> , 194)

⁵ Granville Hicks ("A Man of Many Words", Saturday Review, Jan. 28, 1967, 32) suspects that the word is Nabokov's "invention"; G. Dackel 'dachshund'.

Appendix 2.5

Frühstück (<u>I</u> , 112)	Mädel (<u>A</u> , 369)
Galanterie (<u>DF</u> , 135)	Pension (<u>M</u> , 2 <u>et passim</u>)
Herzog (<u>NT</u> , 47; <u>KQK</u> , 2; <u>RC</u> , 64; <u>DF</u> , 142; <u>DS</u> , 71)	Pissoir (<u>M</u> , 27)
Hochmodern (<u>G</u> , 154; <u>A</u> , 350, 554)	Polizeipräsidium (<u>SM</u> , 277)
Höhensonne (<u>A</u> , 132)	Rabatt (<u>KQK</u> , 167)
Inflationszeit (<u>LL</u> , 49)	Schriftsteller (<u>LL</u> , 58)
Kartoffel (<u>G</u> , 71)	Sitzriesen (<u>SM</u> , 265)
Kautsch (<u>ASL</u> , 144)	Sportsmann (<u>P</u> , 192)
Kerl (<u>P</u> , 170)	Stadtbahn (<u>M</u> , 5, 10)
Kino (<u>KQK</u> , 147)	Tanzsalon (<u>KQK</u> , 251)
Klubsessel (<u>A</u> , 247)	Vollmilch (<u>G</u> , 93)
Kneipe (<u>AP</u> , 62)	Witzbold (<u>A</u> , 315)
Künstlerpostkarte (<u>A</u> , 353)	Witze (<u>BS</u> , 129)
Kurort (<u>RL</u> , 137; <u>L</u> , 157)	Wunderkind (<u>DF</u> , 25, 78; <u>A</u> , 218, 379)
Kursaal (<u>KQK</u> , 251)	Würstchen (<u>M</u> , 13; <u>D</u> , 18)

2.5 Culture and Learning (French)

agents-provocateurs (<u>SO</u> , 214)	joie de vivre (<u>GL</u> , 56)
à la mode (<u>DS</u> , 211)	néant (<u>BS</u> , 191; <u>PF</u> , 56)
ancien régime (<u>BS</u> , 133)	objets trouvés (<u>A</u> , 462)
avant-garde (<u>LH</u> , 61)	oeil-de-boeuf (<u>A</u> , 205)
bête noire (<u>GL</u> , 126; <u>SO</u> , 101, 255)	par excellence (<u>PF</u> , 268)
bonhomme (<u>LH</u> , 117)	raison d'être (<u>L</u> , 156; <u>SO</u> , 198)
comme il faut (<u>L</u> , 249)	rubrique (<u>L</u> , 77)
contretemps (<u>L</u> , 77, 270; <u>P</u> , 182; <u>A</u> , 527)	sang-froid (<u>GL</u> , 13; <u>LH</u> , 95)
engagé (<u>PF</u> , 195)	sans-gêne (<u>V</u> , 210; <u>LL</u> , 58; <u>TT</u> , 47)
en passant (<u>DF</u> , 10)	savoir-faire (<u>G</u> , 192; <u>BS</u> , 199)
en regard (<u>A</u> , 7, 46, 577)	savoir vivre (<u>BS</u> , 51; <u>L</u> , 104)
en route (<u>L</u> , 38)	séjour (<u>SO</u> , 198)
faits-divers (<u>A</u> , 134; <u>LH</u> , 69)	style moderne (<u>G</u> , 202)
faux pas (<u>L</u> , 224)	tableau(x) vivant(s) (<u>E</u> , 21; <u>P</u> , 42; <u>A</u> , 425)
feuilleton (<u>G</u> , 84; <u>P</u> , 45)	trompe l'oeil (<u>SR</u> , 218; <u>A</u> , 141; <u>SO</u> , 167)
hors concours (<u>RL</u> , 146; <u>L</u> , 168; <u>LH</u> , 79)	

Appendix 2.6 - 2.7

2.6 Literature and Life-Style (French)

biographie romancée (G, 52, 212; <u>RL</u> , 19; <u>LH</u> , 122)	dénouement (G, 58)
catalogue raisonné (<u>DS</u> , 7; <u>PF</u> , 84; <u>LH</u> , 8)	genre (<u>GO</u> , 126)
cher maître (<u>SM</u> , 282)	même jeu (G, 182; <u>BS</u> , 215)
comédie de mœurs (<u>GO</u> , 37)	monologue intérieur (<u>A</u> , 61)
consonne d'appui (<u>PF</u> , 68)	œuvres complètes (<u>A</u> , 64)
beau milieu (<u>A</u> , 17)	grande passion (<u>LH</u> , 10)
beau monde (AS, 129; <u>A</u> , 253; <u>LH</u> , 117; <u>SO</u> , 144, 258)	homme d'affaires (<u>LH</u> , 21)
calèche (<u>A</u> , 78, 85, 87; <u>LH</u> , 10)	maître d'armes (<u>SM</u> , 190)
causeur (CP, 104)	nécessaire (de voyage) (<u>SM</u> , 143, 253; <u>SO</u> , 204)
charmeur (SR, 193)	objets d'art (<u>SM</u> , 190)
démission explorée (<u>A</u> , 132-3)	se promener en équipage (<u>SM</u> , 111)
due à volonté (<u>SM</u> , 191; <u>SO</u> , 265)	rencontre (<u>SM</u> , 191; <u>L</u> , 303)
écarté (G, 112)	strapontin (<u>GL</u> , 157; <u>RL</u> , 184; <u>A</u> , 86)
femme fatale (<u>GL</u> , 83; <u>I</u> , 157; <u>RL</u> , 151)	vase de voyage (<u>SM</u> , 56)
grande cocotte (<u>RL</u> , 140)	

2.7 Nuance, Suggestion, Emotion (French and Russian)

a rather soothing <u>flou</u> quality (<u>SM</u> , 34)	} F. <u>flou</u> 'indistinct, blurry, soft, melting'
fluid and <u>flou</u> Italian verse (<u>A</u> , 23)	
the ambiguous <u>flou</u> of Pushkin's remarkable impersonation (<u>EO</u> , II, 232)	
<u>fadeur</u> (<u>LH</u> , 182)	F. 'insipidity, flatness, dullness'
<u>douceur</u> (<u>A</u> , 106, 120)	F. 'sweetness, softness, gentleness'
<u>distraction</u> (<u>LH</u> , 79)	F. 'inattention, diversion, absence of mind'
<u>ensellure</u> (<u>L</u> , 260; <u>A</u> , 99, 414)	F. "the concave curve formed by the spine; in a woman, the lumbar incurvation" (<u>AL</u> , 421)
<u>frôlement</u> (<u>A</u> , 361)	F. 'slight touch, gentle brushing against'
<u>grassement</u> (<u>M</u> , 70; AS, 136; <u>LH</u> , 112, 208)	F. 'a burr (trilling of the r)' (cf. <u>EO</u> , II, 377); Nabokov speaks of his "grassement parisien" 6

6

P. Dommergues, "Entretien avec Vladimir Nabokov", Les langues modernes, 62:1 (1968), 95; cf. "the gentlemanly St. Petersburgan burr of [Prof. Chateau's] r" (P, 125).

Appendix 2.7

- pudeur (A, 492) F. 'modesty, delicacy, pudency, reticence, bashfulness'
- trouvaille (A, 106, 247; LH, 253) F. 'a felicitous find'
- an ange gauche way (L, 164) F. 'clumsy angel'
- accroche-coeur (LH, 28) F. 'a curved lock of hair glued to the temple; a spit curl' (lit. 'hooking the heart')
- grain de beauté (SM, 149; TT, 28; cf. PF, 49) F. 'a beauty spot intended to bring out the whiteness of the skin'
- blancmangé breasts (PF, 142) F. blanc-manger, n. 'a jelly made with milk, almonds and sugar; jelly of white meat'; WID: blanc-mange, n. 'a dessert made from gelatinous or starchy substances and milk'; Nabokov points out: "This almond-milk jelly (an old French and English sweet, not to be confused with our modern 'blancmange' [see WID]) might be artificially colored" (EO, II, 533-4)
- the pâte tendre of an F. a type of porcelain or ceramic, impeccable sky (SM, 308) produced also in Sèvres; 'the soft, mellow ensemble of colors of a painting'
- attendrissement (GL, 77; A, 245) F. "melting ravishment" (A, 245); "softheartedness, a state of being touched by something that pleasantly affects one's sensibility" (EO, II, 213); cf. umilenie, below
- pommettes (SF, 21; L, 206, 272; SM, 53; A, 368) F. 'cheekbones' (with associations of roundness and color [F. pomme 'apple'])
- maussade (PF, 108; A, 505) F. 'discontent, surly, sullen, sulky, gloomy'
- moue (L, 137; A, 457) F. 'a pouting grimace (contracting the lips) expressing discontent'
- pleureuses (A, 437) F. 'widow's weeds'
- tendresse (L, 7, 206; A, 391) F. 'tenderness, fondness'
- malice (L, 246; LH, 224) F. 'malice, wickedness, mischievousness'
- frisson (A, 135) F. 'shudder, throb'

Some words are employed because of their suitability of sound and rhythm, especially in combinations like

cares and misères (TT, 59) pals and poules (SM, 169)

half poule, half puella fragile, frileux (L, 275)
(A, 372)

Appendix 2.7

" <u>poètes maudits</u> " (G, 308)	see Verlaine's essay "Les poètes maudits" (1884)
<u>le beau ténébreux</u> (PF, 162; A, 503, 504, 520)	"The type of <u>le beau ténébreux</u> (the handsome and somber knight, from 'Beltenebros,' as Amadis de Gaul called himself) was a fashionable model for young men in the late 1820's" (EO, III, 301)
<u>cavalier servant</u> (L, 260)	a knight who has vowed to serve his (married) lady; see the treatment of the subject in Byron's <u>Beppo</u>
<u>le mot juste</u> (L, 49; P, 136)	originally Flaubert's phrase stressing the writer's verbal meticulousness; now denoting a very suitable word or expression
a not quite merciless <u>belle dame</u> (SM, 203)	a reference to Alain Chartier's 15th Century poem "La Belle Dame sans Mercy" (and Keats' ballad of the same title); cf. the same slightly ironical undertone in the phrase "She was a Belle Dame with a good deal of Mercy" (AP, 61)
<u>cour d'amour</u> implications (P, 181)	'love court', a social entertainment rather than institution of 11th Century Provençal courtly society where the conduct of its members was judged according to standards of <u>fin' amor</u> and <u>amour courtois</u>
<u>anqisse</u> (G, 180; SM, 285; SO, 39)	since Kierkegaard's <u>Begrebet Anxet</u> (1844) [<u>The Concept of Dread</u>] and existentialism, the word is frequently employed in literary circles; Nabokov is severely critical of the attitude toward life it implies
<u>l'inutile beauté</u> (G, 204)	a short formula for Nabokov's aesthetic (here and in a passage in SM [101] the expression refers to a white pencil)
<u>rodina</u> (SM, 96)	R. 'motherland'
<u>soomerki</u> (SM, 81)	"the lovely Russian word for dusk" (SM, 81); used here in combination with 'summer'

Appendix 2.8

<u>kameristochka</u> (<u>A</u> , 238)	R. 'young chambermaid'
<u>spazmochka</u> (<u>A</u> , 421)	R. 'little spasm'
<u>vodochki</u> (<u>A</u> , 249)	R. 'little vodkas'
<u>fotochki</u> (<u>A</u> , 405)	R. 'little photos'
<u>shtuchki</u> (<u>A</u> , 386)	R. 'little stunts'
<u>skeletiki</u> (<u>A</u> , 367)	R. 'little skeletons'
<u>krestik</u> (<u>A</u> , 375, 377)	R. 'little cross'
<u>karavanchik</u> (<u>A</u> , 419)	R. 'small caravan'
<u>mestechko</u> (<u>A</u> , 135, 127, 331)	R. 'little place'

Phrases:

<u>biryul'ki proshlago</u> (<u>A</u> , 152)	R. 'the past's baubles'
<u>tryahnuvshih starinoy</u> (<u>A</u> , 463)	R. 'reshaking old times'
<u>spotikaynshchesya sliyanie</u> (<u>A</u> , 232)	R. 'stumbling huddle'
<u>vsemi tzvetami radugi</u> (<u>BS</u> , 166)	R. 'with all the hues of the rainbow'
<u>notki podobostrastnoy paniki</u> (<u>LH</u> , 112)	R. 'little notes of obsequi- ous panic'
<u>v laskatel'noy forme</u> (<u>A</u> , 380)	R. 'in tender diminutive'
<u>gnusnovaten'kiy sposob</u> (<u>LH</u> ,	R. 'savory little method'
<u>istoshniy ston</u> (<u>A</u> , 406)	R. 'visceral moan'

2.8 Resemblances (Russian)

absolyutno (<u>A</u> , 454)	metamorphoza (<u>LH</u> , 226)
angel (<u>A</u> , 64)	misernoe (<u>A</u> , 7)
apelsin (<u>DF</u> , 203)	penyuar (<u>A</u> , 16)
delikatno (<u>A</u> , 232)	progresivnoe (<u>I</u> , 7)
dyakon (<u>A</u> , 451)	prerogativa (<u>A</u> , 514)
energichno (<u>A</u> , 92)	protestuyu (<u>A</u> , 257)
fal'shivo (<u>A</u> , 263)	seriozno (<u>A</u> , 257)
gimnazist (<u>P</u> , 176)	sharlatanchi (<u>LH</u> , 218)
huligani (<u>GL</u> , 66; <u>P</u> , 73)	shlafrok (<u>A</u> , 156)
interesnoe (<u>A</u> , 15)	shveitsar (<u>SM</u> , 186)
korrektniy (<u>A</u> , 513)	simpatichoe (<u>A</u> , 514)
kotleta (<u>A</u> , 476; <u>LH</u> , 209)	snobi (<u>SM</u> , 160)
lemon (<u>DF</u> , 203)	traurniy (<u>A</u> , 234)

Appendix 2.8

<u>umilenie</u> (A, 245)	" <u>attendrissement</u> , melting ravishment" (A, 245), translated as 'tenderness' in EO; in his commentary, Nabokov writes: "The word can be accurately rendered only by the French <u>attendrissement</u> ... it can be paraphrased by 'melting mood,' 'softheartedness,' 'tender emotion,' and the like. It is related to compassion as charm is to beauty or a dewy eye to one brimming with tears." (EO, III, 71)
<u>zhalost'</u> (A, 334)	R. 'pity'
<u>otchayanie</u> (DS, 7; A, 387)	R. 'despair'
<u>toska</u> (G, 266)	R. 'yearning'; cf. <u>ya toskuyu po tebe nevinosimo</u> (A, 411) 'I ache for you unbearably'
<u>rukuliruyushchiy</u> (A, 26)	R. from F. <u>roucoulant</u> 'cooing'
<u>shlyopayut</u> (A, 462)	R. 'slap'
<u>obozhayu</u> (A, 411)	R. 'I adore'
(moya) <u>dushen'ka</u> (A, 379)	R. '(my) dear/darling' (A, 411)
<u>dushka</u> (BS, 190; P, 57; A, 233, 411, 461; LH, 212)	R. 'dear'
<u>moya radost'</u> (A, 367)	R. 'my joy'
<u>angel moy</u> (A, 64)	R. 'my angel'
<u>raduga moia</u> (BS, 161, 162)	R. 'my rainbow'
<u>moyo grustnoe schastie</u> (A, 461)	R. 'my sad bliss'
<u>mileyshiy</u> (A, 102)	R. 'dearest'
<u>bozhe moy</u> (SM, 249; PF, 283; A, 454, 463, 438, 530; LH, 185)	R. " <u>mon Dieu</u> - rather than 'My God' (SM, 249)
<u>a ti pomnish'?</u> (A, 109)	R. 'and do you remember?'
<u>davnim davno</u> (A, 266)	R. 'long, long ago'
<u>tebya, tebya</u> (A, 411)	R. 'you, you'
<u>tvoya, tvoya, tvoya</u> (A, 385)	R. 'thine, thine, thine'
<u>slava Boqu</u> (P, 19)	R. 'thank God'

Diminutives:

<u>chayku</u> (A, 232)	R. 'tea'
<u>papochka</u> (A, 242)	R. 'dad'
<u>lapochka</u> (A, 342)	R. 'little paw'

Appendix 2.9 - 2.10

2.9 Imaginary Languages

morndammer wagh (SR, 185)	G. <u>Morgendämmerung</u> 'dawn' & <u>Wache</u> 'watch'
konwacher (SR, 188)	G. <u>Königswächter</u> 'king's guard'
Husmuder (SR, 189)	G. <u>Hausmutter</u> 'house mother'
Peplerhus (SR, 191 <u>et passim</u>)	E. <u>people</u> ('s) & G. <u>Haus</u> 'house'
vanbol (SR, 192)	G. <u>Wandball</u> 'wall ball'
mossmons (SR, 194)	G. <u>Moosmänner</u> 'moss/bog men'
vel (SR, 194)	G. <u>Welle</u> 'wave'
grosken (SR, 195)	G. <u>Groschen</u> 'small coin'
kappen (BS, 104)	G. <u>Kappen</u> 'caps'
ist auk beterkeltet (<u>BS</u> , 108)	G. <u>ist auch erkältet</u> 'has also got a cold'; perhaps also <u>bitterkalt</u> 'ice cold' & <u>Bett</u> 'bed'
zueruk (<u>BS</u> , 108)	G. <u>zurück</u> 'back'
klubzessel (<u>BS</u> , 143)	G. <u>Klubsessel</u> 'armchair'
fruntgenz (<u>BS</u> , 180)	G. <u>Frontgänse</u> 'front(ier) geese'
turbrokhen (<u>BS</u> , 181)	G. <u>Turm</u> 'tower' & E. <u>broken</u>
schlapp (<u>BS</u> , 198)	G. <u>schlapp</u> , a. 'limp, spineless, exhausted'
was ver a trum (<u>BS</u> , 215)	G. <u>was für ein Traum</u> 'what a dream'
frishtik (<u>BS</u> , 219)	G. <u>Frühstück</u> 'breakfast'
raghdirst (<u>PF</u> , 85)	G. <u>Rachedurst</u> 'thirst for revenge'
Kronblik (<u>PF</u> , 99)	G. <u>Kronenblick</u> 'crown view'
tremkin (<u>PF</u> , 108)	G. <u>Traumkönig</u> 'dream king'
kamergrum (<u>PF</u> , 109)	G. <u>Kammer</u> 'chamber' & E. <u>groom</u>
muderperlwelk (<u>PF</u> , 116)	G. <u>Perlmutterwolke</u> 'mother-of-pearl cloud'
steinmann (<u>PF</u> , 143)	G. <u>Steinmann</u> 'stone man'
shpiks (<u>PF</u> , 147)	G. <u>spicken</u> 'spy, cheat'
buchmann (<u>PF</u> , 161)	G. <u>Buchmann</u> 'book man'

2.10 Latin

ab ovo (UT, 168)	anime meus (<u>A</u> , 541)
ad absurdum (<u>RL</u> , 89)	apparatus criticus (<u>PF</u> , 86)
animula (G, 231; <u>BS</u> , 190)	a priori (<u>DS</u> , 201; G, 211)
anxietas tibiarum (<u>SM</u> , 266)	ars pictoris (<u>DS</u> , 136)

Appendix 2.10

brevis lux (<u>BS</u> , 195)	non sequitur (<u>LH</u> , 63)
blandula (<u>G</u> , 231)	omen faustum (<u>L</u> , 264)
cogito (<u>BS</u> , 172)	pace (<u>SO</u> , 178, 244)
columba (<u>P</u> , 158)	pavor nocturnus (<u>L</u> , 72)
crux (<u>BS</u> , 192)	perpetuum mobile (<u>DF</u> , 162)
cum (TD, 9; <u>LH</u> , 10)	per se (<u>BS</u> , 52)
curriculum vitae (<u>GO</u> , 119; <u>SO</u> , 271)	persona grata (<u>PF</u> , 175)
damnum infectum (<u>PF</u> , 85)	pollice verso (<u>A</u> , 39)
delectatio morosa (<u>L</u> , 45)	post factum (<u>DF</u> , 125)
dixi (<u>DS</u> , 152)	pro domo sua (<u>SO</u> , 242)
dramatis personae (<u>G</u> , 56)	pudor agrestis (<u>P</u> , 35)
fascinum (<u>L</u> , 21)	puella (<u>BS</u> , 193, 196; <u>A</u> , 372)
femina (<u>L</u> , 123)	puerulus (<u>A</u> , 430)
filiius aquae (<u>A</u> , 243)	quid pro quo (<u>P</u> , 103)
finis (<u>L</u> , 271)	quinquennium Neronis (<u>SM</u> , 272)
"Gaudeamus igitur" (<u>E</u> , 20)	q.e.d. (<u>DS</u> , 209)
glandulella (<u>A</u> , 378)	"Rigor Mortis" (<u>L</u> , 254)
homo sapiens (<u>BS</u> , 157; <u>SM</u> , 298)	scripta (<u>PF</u> , 181)
homo pollex (<u>L</u> , 161)	sensu largo (<u>A</u> , 418)
in copula (<u>BS</u> , 103; <u>A</u> , 111)	serratus (<u>E</u> , 30; <u>A</u> , 313)
in extremis (<u>A</u> , 119)	"Silentium" (<u>A</u> , 257)
inquit (<u>BS</u> , 196)	solus rex (<u>P</u> , 86; <u>PF</u> , 119; <u>LH</u> , 160)
in situ (<u>SM</u> , 264)	speculum (<u>KQK</u> , 237; <u>DS</u> , 38)
in toto (<u>G</u> , 188; <u>BS</u> , 83; <u>L</u> , 310)	sperare (<u>KQK</u> , 237)
in vacuo (<u>SM</u> , 280)	sub rosa (<u>BS</u> , 50; <u>SM</u> , 169)
in vivo (<u>A</u> , 219)	sumpsimus (<u>PF</u> , 314)
ipso facto (UT, 178)	Terra Caelestis (<u>A</u> , 585)
lacus (LA, 160)	terra incognita (<u>KQK</u> , 67; <u>P</u> , 38; <u>TI</u>)
lapsus (<u>G</u> , 78)	teste (<u>PF</u> , 275)
machina telefonica (<u>L</u> , 207)	usque ad (<u>A</u> , 243)
maria (LA, 160)	vagula (<u>G</u> , 231)
mea culpa (<u>A</u> , 91; <u>SO</u> , 291)	valuta (<u>KQK</u> , 114)
memento mori (<u>PF</u> , 99, 222)	venationes (<u>BS</u> , 156)
modus vivendi (<u>BS</u> , 44)	venus febriculosa (<u>L</u> , 200)
muscae volantes (<u>SM</u> , 34)	verbum sine ornatu (<u>BS</u> , 110)
nescimus (<u>DS</u> , 146)	voluptas (<u>L</u> , 23)

Appendix 3.1

seculorum novus nascitur ordo (G, 259)
 Femineum lucet per bombycina corpus (BS, 159)
 et passio morbus aureliana (SM, 173)
 arida quaedam viarum descriptio (G, 115)
 O lente currite noctis equi (L, 221)
 verba volant, scripta manent (PF, 176)
 subsidunt montes et juga celsa ruunt (A, 255)
 Insiste, anime meus, et adtende fortiter (A, 484)

APPENDIX 3

3.1 Zoology

a) General

arachnid (<u>A</u> , 338)	lamproid (<u>M</u> , 73)
barbel (<u>BS</u> , 156)	lemming (<u>LH</u> , 24)
basilisk (<u>SF</u> , 28)	lemur (<u>TD</u> , 21)
capercaillie (<u>PF</u> , 139)	libellula (<u>SM</u> , 132; <u>A</u> , 20, 390, 503; <u>LH</u> , 228)
cardinal (<u>PF</u> , 95)	macaw (<u>LH</u> , 32)
caribou (<u>P</u> , 125)	manatee (<u>L</u> , 169)
chevin (<u>C</u> , 259)	marmot (<u>L</u> , 170) [see <u>EO</u> , III, 231]
chough (<u>A</u> , 509, 524-5; <u>LH</u> , 195)	medusa (<u>TS</u> , 28)
chromid (<u>BS</u> , 156)	micro (<u>LH</u> , 14)
cichlid (<u>A</u> , 239)	nutria (<u>A</u> , 391)
coot (<u>A</u> , 509, 524-5)	okapi (<u>TD</u> , 21; <u>A</u> , 43)
coypu (<u>A</u> , 391)	oryx (<u>A</u> , 43)
dipteron/diptera (<u>SM</u> , 138; <u>TI</u> , 121)	peba (<u>G</u> , 202)
dugong (<u>L</u> , 244)	primatal (<u>A</u> , 442)
fringetail (<u>A</u> , 554)	pseudopod (<u>KQK</u> , 193; <u>SM</u> , 222)
goby (<u>LI</u> , 86)	samoyed (<u>A</u> , 104)
grebe (<u>A</u> , 509, 524, 525)	skybab [squirrel] (<u>A</u> , 94)
gudgeon (<u>C</u> , 259)	vicuña (<u>PF</u> , 20)
hoopoe (<u>G</u> , 105; <u>A</u> , 78)	vison (<u>A</u> , 391)
ichneumon (<u>SM</u> , 225; <u>A</u> , 56, 79)	wagtail (<u>SM</u> , 106)

Appendix 3.1

b) Entomology

- Amandus Blue (G, 145)
 Angle Wing (G, 344)
 Amur hawkmoth (SM, 156)
Aphantopus Ringlet (G, 145)
 Apollo (AU, 83)
 Arran Brown (SM, 131)
 aspen hawk moth (G, 121)
 Brimstone (G, 36; SM, 176)
 Burnet moth (G, 145)
 birdwing butterfly (TT, 41)
 Cabbage White (AU, 83; SM, 176; LH, 35)
 Carmen Tortoiseshell (A, 55)
Catocala adultera (SM, 135)
 Catocalid (G, 107; A, 55)
 Cattleya Hawkmoth (A, 56)
 Chapman's Hairstreak (SM, 205)
 Cleopatra (SM, 147)
 Clouded Yellow (SM, 147; A, 524)
 Copper (CH, 158; G, 145; SM, 132)
 Cordigera (SM, 138)
 Death's Head moth (G, 122)
 Emperor moth (SM, 121)
Epicnaptera moth (G, 107)
 Ergane (LH, 36)
 Freya Fritillary (G, 145)
 geometrid (P, 197; G, 36; SM, 129)
 Goat Moth (SM, 132)
 Gruner's Orange-tip (SM, 253)
 Hairstreak (SM, 132)
 Heldreich's Sulphur (SM, 253)
 Hero (SM, 132)
 Hippolyte Grayling (SM, 247)
 hummingbird moth (G, 145; SM, 134; A, 510)
 Kibo Fritillary (A, 79)
 Krueper's White (SM, 253)
 Large Emerald (SM, 132)
 Lobster Moth (SM, 124)
 Lorelei Underwing (A, 56)
 Malayan Hawkmoth (G, 122)
 Mann's White (SM, 205)
 Meadow Brown (A, 436)
 Monarch (P, 138; A, 158)
 Morpho (AU, 84; A, 551; LH, 67, 156)
 Niobe fritillary (G, 110)
 noctuid (G, 131)
 nymphalid (SM, 133)
 Oak Eggar (SM, 132, 147)
 Odettian Sphinx (A, 56)
 oleander hawk (AU, 84)
 Orange moth (SM, 129)
 Paphia Fritillary (P, 177)
 Peacock (A, 400, 524)
Plusia (SM, 134)
 Persian Vaporer (A, 56)
 pierid (G, 123, 131, 133)
 Poplar Admirable (SM, 129, 133, 192)
 Puss Moth (A, 55, 56)
 Queen of Spain (SM, 218; A, 524)
 Red Admirable (KQK, 44; SM, 257, 305; PF, 172, 290; A, 524; SO, 170)
 Ringlet (G, 121, 145; SM, 132)
 Satyr (SM, 138)
 Selene Fritillary (G, 145)
 Sharkmoth (A, 55)
 Sievers' Carmelite (SM, 132)
 Silvius Skipper (SM, 132)
 Speckled Wood (SM, 176)
 Sulphur (SM, 138)

Appendix 3.2

Swallowtail (CH, 158; AU, 83; <u>GL</u> , 9; TI, 122; <u>G</u> , 145; <u>SM</u> , 120, 122; <u>A</u> , 393)	Urania moth (<u>SM</u> , 128)
tiger moth (<u>G</u> , 122)	Vanessa (<u>G</u> , 36; <u>PF</u> , 172)
Titania (<u>SM</u> , 305)	Vaporer (<u>A</u> , 55)
Toothwort White (<u>PF</u> , 44)	White (<u>G</u> , 145 <u>et passim</u>)
Tortoiseshell (<u>SM</u> , 128; <u>A</u> , 436)	Yellow Warbler (<u>P</u> , 120)
	Zegris (<u>A</u> , 500)

3.2 Botany

accreana (TI, 121, 124)	catalpa (<u>L</u> , 212; <u>P</u> , 120)
agaric(s) (<u>SM</u> , 43)	celandine (<u>A</u> , 38)
agave (UT, 151)	chanterelle (<u>A</u> , 212)
alder (TD, 9; <u>SM</u> , 211; <u>A</u> , 216, 217)	cockle (<u>LH</u> , 112)
algarroba (<u>A</u> , 371)	columbine (<u>SM</u> , 122, 138; <u>A</u> , 7, 38)
ament (CH, 155; <u>SM</u> , 216; <u>PF</u> , 68)	colutea (<u>A</u> , 398)
amanita (<u>GL</u> , 102)	convolvulus (<u>LD</u> , 264; <u>RL</u> , 83; <u>A</u> , 12)
ammodendron (<u>G</u> , 131)	corolla (BD, 35; AU, 84; <u>P</u> , 190; <u>E</u> , 74; <u>SM</u> , 135, 207; <u>A</u> , 60, 249, 460)
anemone (<u>G</u> , 36; <u>A</u> , 38; <u>LH</u> , 112)	cyclamen (<u>KOK</u> , 140)
aphelandra (<u>A</u> , 554)	dwarf-box (<u>SM</u> , 304)
araucaria (TS, 27; <u>PF</u> , 209; <u>LH</u> , 232)	ephedra (<u>G</u> , 131)
arbutus (<u>SM</u> , 308; <u>LH</u> , 34)	fennel (<u>TT</u> , 86)
aril (<u>A</u> , 334)	fleabane (<u>A</u> , 156)
arolla (<u>A</u> , 554)	forsythia (<u>BS</u> , 186)
asphodel (<u>RL</u> , 24 <u>et passim</u> ; <u>LH</u> , 112)	ginkgo (<u>PF</u> , 93, 257; <u>A</u> , 7, 300, 522)
bilberry (<u>P</u> , 197; <u>SM</u> , 138)	glycine (<u>PF</u> , 213)
birthwort (<u>A</u> , 247)	griselda (<u>LH</u> , 34)
bladder-senna (<u>A</u> , 128, 196)	hautbois (AS, 132)
bluet (<u>A</u> , 299)	helleborine (<u>A</u> , 204)
broom (<u>LH</u> , 34)	hornbeam (<u>SM</u> , 304)
burdock (<u>LH</u> , 195)	hyssop (violet) (<u>BS</u> , 46)
burnberry (<u>A</u> , 266, 280)	immortelle (<u>A</u> , 486)
Butterfly Orchid (<u>A</u> , 8)	imperialis (<u>A</u> , 68)
<u>Caltha palustris</u> (<u>A</u> , 63)	ipecacuanha (TI, 124)
camomile (<u>G</u> , 145; <u>LH</u> , 112)	ironweed (<u>PF</u> , 186)
campanula (<u>SM</u> , 212)	jacaranda (<u>PF</u> , 206)

Appendix 3.3

Jove's champions (<u>SM</u> , 122)	saxifrage (<u>SM</u> , 306)
juniper (SF, 7)	scabiosa (<u>G</u> , 110, 145)
kelp (<u>PF</u> , 146)	scabious (BD, 30; <u>SM</u> , 136)
lasiagrostis (<u>G</u> , 131)	sealyham (cedar) (<u>A</u> , 211)
lingonberry (<u>GL</u> , 24) [see <u>EO</u> , II, 324 ff.]	sedum (<u>SM</u> , 306)
liriodendron (LA, 171; <u>A</u> , 68, 283, 400)	sempervirent (<u>A</u> , 522)
loofah (<u>LD</u> , 84; <u>DF</u> , 152)	shattal (<u>A</u> , 78, 94, 96, 101)
lupine (<u>SM</u> , 138)	sorrel (<u>G</u> , 345)
medlar (<u>A</u> , 319)	sphagnum (<u>SM</u> , 81; <u>PF</u> , 306)
melilot (<u>SM</u> , 130)	spiraea (<u>A</u> , 390)
mullein (<u>A</u> , 55)	spurge (<u>G</u> , 345; <u>LH</u> , 34)
myosote (<u>A</u> , 494)	star of trillium (<u>PF</u> , 42)
nenuphar (<u>PF</u> , 131; <u>A</u> , 199; <u>LH</u> , 25)	starwort (<u>A</u> , 401)
palemonium (<u>SM</u> , 122)	Strelitzia (<u>LH</u> , 184)
parthenocissus (<u>PF</u> , 22)	sweet-flag (<u>A</u> , 216, 217)
paulownia (<u>A</u> , 43, 522)	syringa (<u>RL</u> , 8)
pea-tee (<u>SM</u> , 41)	tacamahac (<u>P</u> , 111)
pentstemon (<u>SM</u> , 138)	tamarack (<u>I</u> , 16)
peperomia (<u>KQK</u> , 140)	tangelo (<u>A</u> , 263)
phlox (<u>I</u> , 86)	teil (<u>A</u> , 51)
raceme (TI, 120; <u>G</u> , 293; <u>A</u> , 417; <u>LH</u> , 169)	Telluride pine (TE, 127)
russula (<u>G</u> , 90)	thuja (<u>GL</u> , 194; <u>G</u> , 173)
saguaro (<u>L</u> , 241)	torus (<u>SM</u> , 147)
salix (<u>BS</u> , 115)	twayblade (<u>A</u> , 216, 217)
samara (<u>SM</u> , 171; <u>L</u> , 155)	ulex (<u>LD</u> , 115)
sanicle (<u>A</u> , 8)	willow herb (<u>PF</u> , 186)

3.3 Medicine

ambivert (<u>A</u> , 165)	Brunn's membrane (<u>LH</u> , 157)
ambon (<u>A</u> , 451)	caloricity (<u>L</u> , 200)
amelus (<u>SM</u> , 203)	canthus (DS, 66; SF, 9; <u>G</u> , 69, 363; <u>L</u> , 157; <u>P</u> , 44; <u>A</u> , 322)
auricle (<u>LH</u> , 133)	carpus (<u>L</u> , 176; <u>A</u> , 104)
axilla (PE, 225; <u>A</u> , 415)	

Appendix 3.3

- caruncle (DS, 93)
 caruncula (A, 401)
 caryatics[■] (A, 81)
 cerebellum (G, 238; L, 132, 261)
 cerebritis (LH, 146)
 chorea (SL, 137)
 chronophobia (A, 388)
 clitorism (A, 394)
 cochlea (A, 209, 231)
 comedo (PF, 278)
 conjunctivitis (P, 21)
 corpuscles of Krause (L, 62)
 cricoid (TT, 81)
 deltoid (A, 82)
 dementia (A, 365)
 dementia paralytica (LH, 242)
 embrocation (A, 284)
 emetic (SM, 292)
 epigaster (DF, 178)
 epithelium (LD, 183; DS, 164; A, 33, 371, 467)
 flatus (L, 222)
 furuncle (SR, 209)
 furunculosis (S, 160)
 ganglion / ganglia (L, 176)
 glabella (E, 39; P, 156)
 glans (A, 394)
 gynandromorph (SM, 127)
 halitosis (BS, 222)
 hermaphrodite (BS, 119)
 lentigo (L, 113)
 lepidosis (A, 132)
 lumbus[■] (A, 118)
 marasmus (DF, 132)
 matrix (L, 167)
 megalomania (UT, 161; G, 285)
 menarche (L, 49)
 minimus (ASL, 149)
 monomaniac (RL, 102)
 neurasthenia (LH, 148)
 occipital bone (TT, 102)
 omoplate (A, 275)
 ophryon (SM, 85)
 palpebra (BS, 191; A, 23)
 papillae (KQK, 2)
 paresis (LH, 239)
 parturition (A, 252; LH, 94)
 patella (A, 279)
 pederast (PF, 84)
 pederosis (L, 57, 259) [see AL, 361-2]
 perineum (L, 21)
 phthisis (SR, 211)
 placebo (LH, 97)
 plethora (BS, 110; L, 172; A, 435)
 pneumothorax (G, 338)
 podagra (A, 574)
 psittacosis (DS, 195)
 psychodramatics (P, 45)
 psychologue (L, 228)
 pterion (A, 445)
 pudendron[■] (A, 25)
 pustule (L, 262)
 quinsy (SM, 36)
 rouleau (LH, 248)
 scapula (A, 99, 188)
 sebum (L, 43)
 septum (MC, 144)
 somnambulism (DS, 125; TT, 20)
 splenius (A, 118)
 sulcus (L, 109)
 suture (A, 393)
 syphilologist (SM, 67)

Appendix 3.4

tachycardia (<u>L</u> , 27)	urningism (SR, 211)
thorax (AU, 80; <u>L</u> , 239; <u>A</u> , 205, 275)	vagitus ⁷ (<u>P</u> , 47)
trepanner (<u>LH</u> , 108)	varix (<u>G</u> , 348)
trepanning (<u>LD</u> , 239)	ventricle (<u>A</u> , 244)
undinist (<u>L</u> , 252) [see <u>AL</u> , 414-5)	viscera (AL, 120; <u>G</u> , 259; <u>P</u> , 59)
uranism (<u>GL</u> , 97)	zygoma (<u>LH</u> , 130)

3.4 Learning

[3.4.1 - 3.4.4: Nouns according to etymological origin]

3.4.1 Greek

amphibrach (<u>G</u> , 163)	corybantics ⁸ (<u>GL</u> , 30)
anastomosis (<u>SM</u> , 144)	diaspora (AP, 64)
android (<u>A</u> , 511)	dryad (<u>L</u> , 123; <u>LS</u> , 100)
anthemion (<u>SM</u> , 11; <u>A</u> , 71)	eidolon (<u>KQK</u> , 90; <u>BS</u> , 194)
apothegm (<u>LH</u> , 68)	ephebe (<u>PF</u> , 66; <u>LH</u> , 206)
apotheosis (<u>A</u> , 406)	euthanasium ⁸ (<u>SM</u> , 108)
bibliolatriy (<u>A</u> , 137)	gnomon (<u>A</u> , 540)
calligraph (<u>A</u> , 349)	hetaera (DF, 131; <u>G</u> , 327)
calligraphy (AS, 125; <u>LH</u> , 44)	iconoclast (<u>BS</u> , 73; 78)
"carpalistics" ⁸ (<u>P</u> , 41)	krater (<u>PF</u> , 133)
caryatid (<u>G</u> , 16; <u>BS</u> , 140; <u>P</u> , 163)	logodaedaly (<u>L</u> , 251)
chimera (V, 214; <u>SM</u> , 39)	Logos (AS, 128)
chroma (<u>PF</u> , 159)	metabasis (<u>A</u> , 469)
chromatism (<u>SM</u> , 35)	metempsychosis (<u>M</u> , 25)
chromesthesia (<u>A</u> , 468)	metromania (V, 209)
chronography (<u>A</u> , 109; <u>LH</u> , 168)	mnemonics (<u>L</u> , 292)
cline ⁸ (<u>A</u> , 402) ⁸	monopode (<u>P</u> , 22)

⁷ The NSD has the following entry: "Obstet. The first cry of the new-born infant".

⁸ WID's definition of the word is somewhat too broad for the context; AHD has: "Ecology. A series of differing characteristics within members of a species or population, resulting from gradual changes or transitions in the environment"; OED does not list the word. Here: 'a graded series of changes.'

Appendix 3.4

mystagogue (SM, 284, 285, 287) pylon (PF, 99)
noumenon (BS, 170) stannos (A, 50)
nympholepsy (L, 131; SC, 81)⁹ sybarite (KQK, 80; UT, 167)
nympholept (L, 19) synesthetia (A, 549)
olisbos (L, 96)¹⁰ thanatology (TT, 79)
orgitron (A, 539) theolatriy (PF, 36)
panoply (G, 145) theopathy (VS, 238)
parhelion (PF, 13) triskelion (BS, 1)
photism (SM, 34) upsilamba (I, 22)
polyhedron (I, 70) zephir (LL, 58; A, 285)
psychopompos (PF, 226)

3.4.2 Latin

acclivity (PF, 139) crepuscule (BM, 169; A, 71, 107, 205)
afflatus (LH, 211) colluvium (TT, 60)
ancilla (L, 261; A, 393) cupule (G, 90; P, 91)
ancillula (PF, 259) declivity (G, 355)
animula (GO, 73) desideratum (TT, 95)
beatitude (GO, 55; L, 239; A, 107, 272, 398, 532) dictum (SM, 99)
caloricity (L, 200) effluvium (SF, 8; DS, 112; SM, 107; PF, 112)
calvity (SR, 216; P, 176) excrementa (BS, 233)
caret (LH, 98) factitude (A, 476)
cavil (G, 250) farrago (PF, 16)
celerity (SF, 18) fascicle (A, 204)
certitude (A, 12) fascinum (L, 21)
columbarium (AA, 101; BS, 31) femina (L, 123)
corona (TD, 3; I, 65) flatus (L, 222)
crepuscle (AS, 127) frond (A, 406)

⁹ Cf. Lord Byron, Childe Harold's Pilgrimage, Canto IV, st. cxv:

a young Aurora of the air,
The nympholepsy of some fond despair;

(The Complete Poetical Works of Byron, edited by Paul E. More [Cambridge, Mass., 1933]).

¹⁰ Granville Hicks (see footnote 5) writes: "Olisbos...completely eludes me" (32); A. Appel explains: "the leather phallos worn by participants in the Greek Dionysia" (AL, 370).

Appendix 3.4

fulguration (<u>A</u> , 12)	occludent (<u>PF</u> , 86)
gammadion (<u>BS</u> , 15)	otiosity (<u>PF</u> , 232)
glossolalia (<u>A</u> , 484)	pandemonium (<u>L</u> , 87; <u>VS</u> , 236)
granule (<u>G</u> , 149; <u>SM</u> , 218; <u>P</u> , 175)	paterfamilias (<u>S</u> , 160)
habitude (<u>TD</u> , 9; <u>SO</u> , 253)	patria (<u>UT</u> , 179)
honorarium (<u>BS</u> , 169)	paucity (<u>SR</u> , 189; <u>G</u> , 163; <u>SO</u> , 106)
ictus (<u>SL</u> , 137)	peduncle (<u>A</u> , 405)
incunabulum (<u>SM</u> , 298; <u>A</u> , 131)	penumbra (<u>GL</u> , 65; <u>SR</u> , 188)
indiciu (<u>G</u> , 341; <u>A</u> , 549)	perlustration (<u>E</u> , 81; <u>PF</u> , 255)
infusoria (<u>G</u> , 53, 364; <u>RL</u> , 181; <u>BS</u> , xiv, 209)	plangency (<u>L</u> , 148)
intacta (<u>A</u> , 352; cf. <u>L</u> , 228)	plenitude (<u>PF</u> , 245; <u>TT</u> , 32)
integument (<u>DF</u> , 95; <u>SR</u> , 216; <u>VM</u> , 79; <u>A</u> , 13; <u>TT</u> , 7)	preambulation (<u>BS</u> , 196)
lambency (<u>G</u> , 250)	precentor (<u>G</u> , 334)
lanugo (<u>L</u> , 158)	precession (<u>A</u> , 497)
lavabo (<u>A</u> , 24)	proclivity (<u>DF</u> , 97)
lemniscate (<u>PF</u> , 37, 136)	propinquity (<u>I</u> , 84)
limbus (<u>SM</u> , 120)	pudibundity (<u>PF</u> , 114)
litteratus (<u>BM</u> , 166)	quiddity (<u>GL</u> , 55; <u>G</u> , 21; <u>SM</u> , 146; <u>PF</u> , 60; <u>EO</u> , III, 32)
locus (<u>LL</u> , 58; <u>L</u> , 296)	recrudescence (<u>PF</u> , 187)
"lucubrationcula" (<u>A</u> , 559) ¹¹	remises (<u>L</u> , 229)
lupanar (<u>A</u> , 356)	reticulation (<u>PF</u> , 19)
meniscus (<u>TT</u> , 19)	rotundity (<u>SM</u> , 237)
minutiae (<u>VS</u> , 237; <u>LH</u> , 83)	rusticity (<u>L</u> , 154)
modicum (<u>PF</u> , 278; <u>A</u> , 19) ¹²	saturnalia (<u>L</u> , 140)
module (<u>SS</u> , 54)	scholium (<u>BS</u> , xvi, 106; <u>PF</u> , 46, 297; <u>EO</u> , I, ix)
mores (<u>L</u> , 135; <u>TT</u> , 35; <u>LH</u> , 193)	scintilla (<u>GL</u> , 62; <u>CP</u> , 106; <u>L</u> , 289)
natatorium (<u>L</u> , 163; <u>A</u> , 480)	simulacrum (<u>V</u> , 207; <u>SM</u> , 40; <u>L</u> , 115, 165, 177; <u>PF</u> , 254; <u>A</u> , 292, 537)
nates (<u>L</u> , 44; <u>LH</u> , 40)	solipsism (<u>L</u> , 14; <u>UT</u> , 180)
nexus (<u>SM</u> , 198)	
nimbus (<u>AU</u> , 84; <u>LH</u> , 15, 16)	

¹¹ The word, according to Nabokov, means "a bit of writing in the lamplight" ("Notes to Ada", p. 476).

¹² The word occurs also in Nabokov's "On a Book Entitled Lolita (AL, p. 314).

Appendix 3.4

speculum (DS, 38; TT, 81) umbra (L, 113; VS, 220)
 spicule (EQ, II, 110) undulation (TS, 29; SS, 54;
 stemma (LH, 111) PF, 133, 251; A, 555; LH, 14)
 stratum (GL, 17; LI, 83) vagary (A, 338)
 striation (VS, 225; LH, 169) verdancy (I, 69)
 "subunguality" (DS, 98) vermicule (A, 571)
 tellurian (BS, 16; RL, 76; verisimilitude (L, 73)
 A, 24) versicle (LL, 59)
 tessellation (A, 298) versipel[■] (PF, 68)
 tinnitus (SM, 309; A, 26; vertex (DS, 37)
 LS, 184) vim (A, 351)
 tintinnabulation (GL, 44; voluptas[■] (L, 23)
 DS, 193) volute (C, 255; RL, 157; VS,
 tractatule (LH, 225) 225; SM, 218; A, 356, 357)
 transcendancy (LA, 165) vortex (DS, 77; BS, 1, 235;
 trigon (SR, 186) L, 70, 71; PF, 247)
 turbidity (E, 92)

3.4.3 French

abattoir (AA, 107) canard (A, 14)
 accolade (LH, 176) canicule (A, 95)
 ambuscade (A, 99, 376) carillon (GB, 94)
 apache (SM, 224) carrosse[■] (A, 150)
 apropos (A, 302) cartel (AA, 91; A, 345)
 arabesque (TI, 119) cassis (C, 255)
 bagatelle (BN, 38) charabanc (SM, 130; A, 78,
 battants[■] (A, 249) 85, 125, 278)
 beau monde (AS, 129; SO, concierge (TT, 11)
 144, 258) convive (C, 263; PF, 21)
 bilboquet (A, 82, 486) coterie (SM, 285; LH, 159)
 blanc (A, 25) crampon (LA, 167)
 bobèche (PF, 278) cravat (DS, 178)
 bonhomie (L, 269) cresset (PF, 140)
 bosket / bosquet (G, 339; PF, cretin (KQK, 169; G, 182; PF,
 105; A, 291, 527; LH, 16) 274; A, 42, 224, 488, 585; TT,
 buvard[■] (A, 72, 170) 73; LH, 118; SO, 101)
 cabochon (A, 466; LH, 98) crevasse (LA, 167)
 cabriole (A, 11) debouchement (SM, 171; L, 90)
 cache (A, 243; TT, 62) demilune (PF, 106)
 calèche (A, 398) desuetude (P, 11)

Appendix 3.4

- diableries (EO, II, 172)
- divertissement (G, 337)
- enfilade (VM, 76)
- en passant (ASL, 147)
- ensellure (A, 414)
- entourage (SR, 205; A, 15)
- entresol (A, 324)
- escritoire (E, 63)
- faïence (BM, 176)
- fête (C, 263; LH, 211)
- flambeau (PF, 126, 314; A, 248)
- fracas (LH, 96; D, 140)
- fraise (A, 375)
- "frisson" (GO, 5)
- frottage (A, 420)
- gaufrette (BN, 40, 43, 44; LH, 82)
- glacis (PF, 126)
- glissade (LA, 167)
- gloriette (SM, 257)
- grille (SR, 186)
- guéridon (A, 372, 373)
- habitué (BA, 176; G, 348; VS, 226)
- herbage (A, 405)
- incertitude (SF, 9)
- insouciance (G, 162; L, 240, 279; LH, 225)
- interstice (BS, 92)
- jetton (LL, 61)
- lansquenét (PF, 122)
- loge (PE, 224)
- lorgnette (S, 168)
- lunel (A, 271)
- lunette (TT, 92)
- maquette (L, 248)
- martinet (PF, 155)
- moiré (G, 163)
- nacre (PF, 140; A, 261)
- nuque (A, 207)
- ogee (BS, 157)
- ormulu (P, 175; A, 17)
- panier (BS, 40)
- paraph (RL, 116)
- parquetry (BS, 136; LH, 14, 169)
- peripety (SR, 186)
- petit-beurre (PF, 273, 276)
- phalanstery (G, 259)
- planchette (E, 91; PF, 109; A, 225; LH, 239)
- pointillé (PF, 277)
- poseur (BD, 36, 42)
- pottage (LH, 217)
- pudicity (L, 83; A, 416)
- randonnées[■] (A, 329)
- ravage (A, 559)
- reconnaissance (A, 207)
- sabayon (I, 13)
- sans-gêne (LL, 58; V, 210)
- savant (SR, 211; P, 35, 36; A, 471; SO, 121)
- scrutoir (A, 372, 373)
- séance (TT, 21)
- sérac (LA, 167)
- sortie (SO, 198)
- soubrette (LH, 19)
- stridulation (UT, 157)
- taboret (SR, 188)
- table d'hôte (DS, 205)
- talon (L, 101, 208; PF, 149; A, 20, 419)
- tendresse (L, 7, 206; A, 391)
- tome (LL, 59; A, 140; TT, 31; SO, 191)
- trouvaille (A, 106, 247; LH, 253)
- turpitude (I, 65; LD, 177)

Appendix 3.4

vermeil (<u>L</u> , 76)	vignette (<u>SF</u> , 10)
viands (<u>SM</u> , 154)	vitrine (<u>LH</u> , 106)
vierge [■] (<u>A</u> , 395)	

3.4.4 Various

alpenstock (<u>CCL</u> , 96; <u>TT</u> , 51)	embroglio (<u>VS</u> , 233)
antimacassar (<u>I</u> , 154)	fackeltanz (<u>PF</u> , 173)
aparte [■] (<u>A</u> , 278)	fauteuil (<u>A</u> , 511)
avatar (<u>KQK</u> , 219)	fest (<u>A</u> , 364)
azimuth (<u>G</u> , 128)	fioriture (<u>A</u> , 294; cf. <u>SO</u> , ²⁰⁶)
baba (<u>GL</u> , 193; <u>DF</u> , ²⁸ 119; <u>L</u> , ¹³ 28) [see <u>AL</u> , ³⁴⁴]	fleck (<u>SS</u> , 54; <u>A</u> , 52, 218, ³¹⁷ <u>LH</u> , 34)
babajaga [■] (<u>G</u> , 255)	frass (<u>VM</u> , 69; <u>SM</u> , 80)
backfisch (<u>L</u> , 115; <u>A</u> , 424)	garrotte (<u>KQK</u> , 182)
bhang (<u>RL</u> , 140)	gesso (<u>A</u> , 42)
borshch (<u>ASL</u> , 146; <u>G</u> , 171)	ghoul (<u>A</u> , 72; <u>LH</u> , 116)
borzoi (<u>MC</u> , 150; <u>I</u> , 197; <u>SM</u> , ⁷¹ 71)	Golconda (<u>PF</u> , 17)
braggadocio (<u>GO</u> , 55)	groat (<u>DS</u> , 174)
bordello (<u>L</u> , 82, 187)	herculanita [■] (<u>L</u> , 304) ¹⁴
brocken (<u>PF</u> , 183)	hourì (<u>I</u> , 138; <u>A</u> , 349; <u>LH</u> , ¹⁷⁴ 174) ¹⁵
caravansery (<u>L</u> , 166, 212; <u>A</u> , ³³² 332)	imbroglio (<u>A</u> , 333)
charshaf [■] (<u>GL</u> , 158; <u>L</u> , 55)	inamorata (<u>LH</u> , 46, 102)
chattel (<u>GL</u> , 196)	ingle(dom, ~nook) (<u>P</u> , 62; <u>PF</u> , 104, 128)
cicerone (<u>A</u> , 5)	intelligentsia (<u>C</u> , 257; <u>BS</u> , ¹⁵¹ 151; <u>SM</u> , <u>passim</u> ; <u>G</u> , 294)
cockamaroo (<u>A</u> , 416)	izba / isba (<u>BD</u> , 31; <u>CH</u> , 156; <u>V</u> , 212; <u>GL</u> , 169; <u>SM</u> , 209; <u>PF</u> , 183; <u>A</u> , 35, 87)
cupola (<u>D</u> , 22; <u>BD</u> , 41; <u>RL</u> , ⁶ 6; <u>A</u> , 91, 434)	jaeger suit (<u>BS</u> , 95)
dacha (<u>CH</u> , 159; <u>M</u> , 47, 71; <u>A</u> , 462)	karakul (<u>CH</u> , 155, 156; <u>C</u> , ²⁵⁸ 258; <u>G</u> , 67; <u>SM</u> , 234; <u>P</u> , ¹³⁴ 134; <u>A</u> , 183)
dragoman (<u>G</u> , 343)	
droshki (<u>KQK</u> , 71; <u>G</u> , 370; <u>RL</u> , 6)	
duenna (<u>L</u> , 85)	

¹³ R. babajaga is the witch in Russian fairy tales.

¹⁴ A. Appel explains "herculanita" as "a very potent South American variety of heroin" (AL, p. 436).

¹⁵ The word hourì occurs repeatedly in Byron's works, e.g., The Giaour (lines 741 and 1046) or Don Juan (Canto I, st. civ and Canto VIII, st. cxi ff.).

Appendix 3.4

kasbek ¹⁶ (<u>A</u> , 180)	shalwars ²² (<u>PF</u> , 292)
kohl (<u>A</u> , 180; <u>LH</u> , 169)	shaman (<u>L</u> , 261; <u>LH</u> , 246)
kulak (<u>DS</u> , 54)	shap(s)ka (<u>O</u> , 50; <u>DF</u> , 28; <u>G</u> , 297; <u>BS</u> , 106, 107; <u>SM</u> , 90)
marrowsky (<u>PF</u> , 185, 310)	solander (<u>A</u> , 243)
monogahela (<u>SM</u> , 200)	spoor (<u>L</u> , 249)
muzhik (<u>BM</u> , 171; <u>O</u> , 47; <u>P</u> , 192; <u>DS</u> , 49; <u>P</u> , 188; <u>PF</u> , 183; <u>A</u> , 73, 87, 335)	stevedore (<u>SR</u> , 202)
oriflamme (<u>P</u> , 198; <u>A</u> , 127) ¹⁷	"sunblick" (<u>A</u> , 286)
padishah (<u>PF</u> , 230) ¹⁸	termagant (<u>VS</u> , 222)
paskha ¹⁹ (<u>BD</u> , 31)	umyak (<u>PF</u> , 255)
peccadillo (<u>PF</u> , 224; <u>A</u> , 431)	valuta (<u>DS</u> , 105)
peri (<u>A</u> , 19) ²⁰	verst (<u>P</u> , 8)
pilcrow (<u>A</u> , 542)	wanderlust (<u>DB</u> , 114)
pinacoteca (<u>A</u> , 250)	woodwose (<u>PF</u> , 201)
piroshki (<u>G</u> , 42)	yoickfest (<u>A</u> , 238)
popo ²¹ (<u>KQK</u> , 142)	zamindary (<u>GL</u> , 171)
purlieus (<u>L</u> , 131)	ziggurat (<u>A</u> , 423)
salaam (<u>UT</u> , 152)	
samovar (<u>AP</u> , 61)	
schnapps (<u>BS</u> , 127)	
schrund (<u>LA</u> , 167)	
seraglio (<u>GL</u> , 7; <u>L</u> , 62; <u>A</u> , 49)	

¹⁶ C. Proffer ("Ada as Wonderland", p. 261) explains: "Kazbek, one of the highest Caucasian peaks"; he quotes two lines from Lermontov's Demon:

Beneath him Kazbek, like the facet of a diamond
Gleamed with all its eternal snows.

¹⁷ In the version of "Perfection" printed in The New Yorker (May 19, 1973, 37), the word is spelled oriflamb.

¹⁸ Cf. Lord Byron, Don Juan, Canto VI, st. xxxix.

¹⁹ R. paskha 'a pyramid-shaped Easter cake made of cottage cheese'.

²⁰ Cf. Lord Byron, Journal (Nov. 26, 1813) and Childe Harold's Pilgrimage ("To Ianthe", l. 19).

²¹ Cf. F. popo(tin) or G. Popo 'posterior, buttocks'.

²² RH has the following entry: "shalwar (construed as pl.) loose, pajamalike trousers worn by both men and women in India and southeast Asia. Also shulwar".

Appendix 3.4

3.4.5 Items of Clothing, Materials, Fashions

bashlyk (<u>GL</u> , 178)	mufti (<u>PE</u> , 233)
bobèche (<u>PF</u> , 278)	nankeens (<u>SM</u> , 168)
borsalino [■] (<u>KQK</u> , 171)	ninon (<u>A</u> , 486)
breloque (<u>V</u> , 213; <u>SM</u> , 197; <u>A</u> , 132)	paletot (<u>BS</u> , 34)
caparison (<u>BS</u> , 135; <u>A</u> , 435)	pelerine (<u>C</u> , 260)
carrick [■] (<u>T</u> , 116; <u>I</u> , 24; <u>GO</u> , 132) ²³	piqué (<u>DF</u> , 134)
	pongee (<u>C</u> , 255)
cretonne (<u>L</u> , 80, 246; <u>LS</u> , 181)	prunella (<u>GL</u> , 89; <u>A</u> , 80, 302)
espadrille (<u>LI</u> , 85)	sericanette [■] (<u>TT</u> , 101) ²⁴
faro (<u>A</u> , 353)	shagreen (<u>BS</u> , 32, 179)
fedora (<u>BN</u> , 40; <u>BT</u> , 54; <u>P</u> , 195; <u>R</u> , 109)	sharovar [■] (<u>A</u> , 11; <u>LH</u> , 208) ²⁵
fichu (<u>A</u> , 269, 368)	stockinet (<u>P</u> , 196)
galatea (<u>BS</u> , 66)	toque (<u>MC</u> , 146)
gibus (<u>PE</u> , 238; <u>RC</u> , 60)	tussah (<u>C</u>) ²⁶
gorget (<u>C</u> , 263)	tussore (<u>AS</u> , 132)
jerkin (<u>I</u> , 10)	voilette (<u>ASL</u> , 146)
lustrine (<u>G</u> , 73)	wallabees [■] (<u>TT</u> , 30) ²⁷
lustring (<u>P</u> , 126)	
moiré (<u>A</u> , 37)	

²³ "What is a carrick?", asks Alan Pryce-Jones ("The Fabulist's Worlds: Vladimir Nabokov", in The Creative Present. Notes on Contemporary American Fiction, ed. by Nona Bakikian and Charles Simmons [Garden City, 1963], p. 73); Nabokov has repeatedly explained, in regard to the "mis-translation" of Gogol's Shinel' (which should be The Carrick or The Greatcoat, not The Overcoat [cf. EO, II, 71, 177, 314, III, 7, 383, IV, 16, 37]), that a carrick is "a deep-caped, ample-sleeved furred" greatcoat (GO, 144, footnote) [see also P&P, 113 and LH, 125]. In EO, Nabokov explains the origin of the word: "a furred carrick - the English homecoming from France of une karrick (derived from Garrick - the English actor David Garrick, 1717-79)" (EO, II, 70-71).

²⁴ OED has: seric, a. rare 'silken'.

²⁵ R. sharovar 'wide breeches, plus-fours'.

²⁶ The word tussah occurs in The New Yorker version of the story (Jan. 29, 1972, 32) for the later pongee (C, 255).

²⁷ A. Appel mentions en passant that wallabees are "suede shoes" ("Nabokov's dark cinema: a diptych", TriQuarterly, 27 [1973], 203-4).

Appendix 3.4

[3.4.6 - 3.4.8: Words according to grammatical function]

3.4.6 Adjectives (& nouns)

chronographical landscapes	subgramineal speech (<u>G</u> , 101)
concupital bed (<u>A</u> , 417)	cornucopian spoil (<u>SM</u> , 128)
diurnal dreamery (<u>S</u> , 161)	cornucopian paper bag (<u>LS</u> , 172)
diurnal life (<u>VS</u> , 235)	hyperborean gloom (<u>SM</u> , 97, 180)
epilogical mopping up (<u>A</u> , 528)	lemurian features (<u>BS</u> , 194)
epitaphical smile (<u>SM</u> , 57)	lemurian head (<u>SM</u> , 121)
epithelial alliterations (<u>A</u> , 19)	lemurian eyes (<u>A</u> , 104)
esophageal note (<u>DS</u> , 109)	ophidian maidens (<u>BS</u> , 117)
fenestral niche (<u>A</u> , 400)	ophidian look (<u>LH</u> , 112)
fenestral exit (<u>GO</u> , 158)	riparian pastimes (<u>C</u> , 259)
fontal freshness (<u>I</u> , 71)	spelaeal water (<u>I</u> , 108)
gluteal sulcus (<u>L</u> , 109)	simian stoop (<u>SS</u> , 56)
gluteal parts (<u>L</u> , 243)	simian ears (<u>I</u> , 130)
gluteal lobes (<u>A</u> , 483)	simian vegetation (<u>SM</u> , 271)
gnoseological dualism (<u>G</u> , 258)	simian nostrils (<u>PF</u> , 217)
gravitational process (<u>SM</u> , 127)	simian face (<u>RC</u> , 60)
hiemal Fyodor (<u>G</u> , 345)	simian upperlip (<u>EO</u> , II, 292)
lachrymal warmth (<u>TE</u> , 128)	terpsichorean tumult (<u>KQK</u> , 144)
lavatorial injunction (<u>BS</u> , xvi)	canicular devils (<u>A</u> , 403)
prematutinal twilight (<u>G</u> , 133)	columnar trousers (<u>I</u> , 12)
nomenclatorial agitation (<u>PF</u> , 73)	columnar reflections (<u>PE</u> , 222, 28)
osteal "reclicks" (<u>A</u> , 82)	columnar water heater (<u>SM</u> , 163)
pharmacopoeial attempt (<u>P</u> , 45)	crepuscular dimness (<u>PE</u> , 244)
piscatorial leisure (<u>DS</u> , 36)	crepuscular cry (<u>RC</u> , 62)
pluvial damp (<u>KQK</u> , 55)	crepuscular undulation (<u>GL</u> , 143)
impuberal softness (<u>TT</u> , 41)	crepuscular flight (<u>SM</u> , 129)
recuperational power (<u>A</u> , 313)	speluncar acoustics (<u>PF</u> , 125)
reminiscental irony (<u>P</u> , 55)	ablutionary purpose (<u>SR</u> , 188)
sacerdotal alarm (<u>TD</u> , 20)	labiate sound (<u>BS</u> , 193)
sidereal haze (<u>LA</u> , 166)	laciniated shiver (<u>SM</u> , 226)

²⁸ Cf. "columnar reflections" (IC, 117).

Appendix 3.4

ovate poplar (LE, 11)	puerile wrench (<u>A</u> , 287)
proboscitate rubber toy (<u>TT</u> , 41)	clandestine copying (AS, 130)
flocculent beds (<u>DF</u> , 174, 181)	clandestine expedition (<u>GL</u> , 109)
incipient kiss (UT, 150)	clandestine meetings (<u>SM</u> , 187)
inclement evenings (<u>G</u> , 134)	clandestine-message agency (<u>A</u> , 441)
refulgent chandelier (<u>SM</u> , 109)	columbine shade (<u>P</u> , 158)
arborescent designs (BM, 176)	equine woman (<u>RL</u> , 28)
canescent smoke (<u>BS</u> , 114)	feline precision (M, 67)
luminescent blizzard (<u>I</u> , 22)	feline-shaped nostrils (NT, 44)
luminescent peat (SR, 194)	feline lines (<u>P</u> , 44)
nascent greenery (<u>GL</u> , 5)	feline eye (<u>A</u> , 460)
"balanic plum" (<u>TT</u> , 75)	feline beauty (<u>LH</u> , 76)
beatific grunt (<u>DS</u> , 92)	hyaline veil (VS, 222)
borborygmia convulsions (<u>A</u> , 260)	incarnadine smile (<u>G</u> , 17)
borborygmia forebubbles (<u>A</u> , 476) 29	incarnadine soap (<u>LH</u> , 209)
cacographic orgy (<u>DS</u> , 90)	infantine...fluid (<u>P</u> , 82)
dolichocephalic profile (<u>BS</u> , 158)	infantine absence (<u>P</u> , 7)
enuretic odor (<u>SM</u> , 107)	infantine hollows (<u>P</u> , 179)
naric codicil (<u>A</u> , 513)	lacustrine...outskirts (<u>GL</u> , 146)
postlactic signal (<u>SM</u> , 299)	ovine eyes (LL, 62)
somnambulant itinerary (TS, 31)	porcine paunches (<u>G</u> , 348)
somnambulistic ascension (<u>SM</u> , 83)	porcine squeals (UT, 158)
somnambulistic trance (BM, 176)	porcine face (<u>A</u> , 329)
sybaritic smoking jacket (<u>P</u> , 151)	serpentine tracks (AS, 135)
tympanic rack (<u>A</u> , 571)	serpentine necks (<u>SM</u> , 122)
zygomatic muscles (<u>P</u> , 104)	serpentine way (<u>SM</u> , 131)
flavid velvet (<u>A</u> , 226)	serpentine route (LA, 167)
nubile...dancer (<u>A</u> , 410)	serpentine course (<u>G</u> , 82)
puerile prettiness (<u>LH</u> , 40)	serpentine goose (<u>PF</u> , 184)
puerile petting (<u>A</u> , 124)	serpentine barmaid (<u>A</u> , 424)
puerile...poems (TS, 33)	"ursine howlers" (<u>A</u> , 64)
	vespertine oak (<u>I</u> , 114)

²⁹ Peter Lubin (humorously) defines borborygmia as "the stomach rumble-and-grumble" ("Kickshaws and motley", TriQuarterly, 17 [Winter 1970], 190).

Appendix 3.4

vulturine eyes (SR, 205)	oysterous [eyes] (<u>LH</u> , 227)
consociative virtues (<u>SM</u> , 185) ³⁰	villous...velour (<u>A</u> , 373)
osculatory contacts (DF, 139)	pudibund screen (<u>A</u> , 103)
orchideous masculinity (<u>L</u> , 173)	pudibund swoon (<u>A</u> , 418)
orchideous air (<u>PF</u> , 61)	

A number of less familiar adjectives (most of them derived from Latin and French) are:

chi-chi (<u>LH</u> , 137)	heliced (<u>DF</u> , 17)
ciliated (<u>BS</u> , xiv)	nacred (<u>A</u> , 492)
condign (<u>PF</u> , 223)	prolix (<u>PF</u> , 124)
crenellated (<u>I</u> , 108; <u>L</u> , 41)	serrated (<u>BS</u> , 212)
crenulated (<u>P</u> , 190)	svelte (<u>P</u> , 182; <u>PF</u> , 34; <u>EO</u> , II, 343)
desiccated (<u>UT</u> , 153)	terrene (<u>VS</u> , 232)
dulcet (<u>L</u> , 182)	tessellated (<u>L</u> , 235; <u>PF</u> , 146;
funest (<u>G</u> , 305; <u>A</u> , 340, 443)	torquated (<u>PF</u> , 33)
gemel (<u>A</u> , 256)	vermiculated (<u>PF</u> , 34; <u>A</u> , 13)
halcyon (<u>A</u> , 3)	volute (<u>SM</u> , 292)

3.4.7 Adverbs (& verbs)

fatidically and anecdotically speaking (A, 262)
 combinationally speaking (A, 434)
 anglophillically named (A, 368)
 inept calisthenically (A, 137)
 bubble antiphonally (A, 239)
 diaphanely blinkered (A, 411)
 use...spatiologically (A, 544)
 commingles granoblastically (A, 3)
 responded antiphonally (A, 574)
 echoes...predormitorily (A, 22)
 viatically feasible (A, 320)
 corroborated scriptorially (LH, 19)
 cacophonically dusting (LH, 32)
 trailed away accompanimentally (LH, 35)
interlaced monogrammatically (LH, 85)

³⁰

WID quotes Nabokov's use of consociative!

Appendix 3.4

tralatitiously speaking (TT, 92)
virtuosically disguised (PF, 120)
revoke...apostately (L, 81)
democratically joined (PF, 247)
telestically - and telepathically (L, 248)
nodding directionally (L, 244)
pre-adolescently incurved (L, 69)
born caesareanally (SM, 257)
dyspeptically cursing (SM, 272)
recross sinistrally (SM, 262)
produced intraoptically (BS, 190)
funereally luxuriant (G, 104)
situated equidistantly (G, 329)
denunciatorily mystical (G, 334)
catarrhally confidential (G, 271)
bloomed unceremoniously (G, 91)
unceremoniously pointed (SF, 26)
somnambulistically talking (G, 67)
somnambulically smooth (GL, 126)
help...lethally (DS, 220)
aphrodisiacally burbling (DS, 38)
cut longitudinally (LD, 213)
mean chiromantically (AA, 100)
flashing pyrotechnically (TD, 34)

3.4.8 Verbs

ambuscade (<u>BD</u> , 37)	irradiate (<u>DS</u> , 212)
bifurcate (<u>PF</u> , 92)	micturate (<u>PF</u> , 274)
brachiate (<u>A</u> , 51)	miniate (<u>LH</u> , 10)
cavil (<u>UT</u> , 166)	mirage (<u>L</u> , 73; <u>A</u> , 410)
constate (<u>A</u> , 587)	nonuple (<u>A</u> , 223)
coruscate (<u>DF</u> , 162)	occlude (<u>PF</u> , 19)
crepitate (<u>LL</u> , 61; <u>TD</u> , 20; <u>S</u> , 162; <u>L</u> , 219, 271; <u>A</u> , 119)	oviposit (<u>P</u> , 45)
etiolate (<u>L</u> , 6)	palliate (<u>DF</u> , 135)
fete (<u>A</u> , 129)	pendulate (<u>GL</u> , 27)
glissade (<u>PF</u> , 54)	preambulate (<u>LH</u> , 135)

Appendix 3.5

presage (UT, 150) somnambule (E, 76)
 reverb (TT, 29) suscitate (A, 124)
 stridulate (RB, 8; A, 250; variegate (LE, 24)
 LH, 46)

3.5 Various Special Terms

acarpous, a. (A, 219) gules, n. pl. (SF, 17; SM, 51; PF, 202)
 agronomy, n. (SR, 207) heliotypy, n. (I, 45)
 apterous, a. (AL, 4) hesperozoa, n. pl. (TE, 126)
 aragonite, n. (TT, 13) intrado, n. (SM, 270)
 argent, a. (SM, 51; L, 108) larvorum, n. (PF, 52)
 argynnarium, n. (A, 404) magnanery, n. (A, 404)
 Aurignacian Age (BS, 154) mandible, n. (SM, 212)
 baluster, n. (PF, 201) mezzotint, n. (BS, 22)
 bend, n. [heraldry] (PF, 202) mica, n. (LE, 16)
 botonée, a. (SM, 51) molt, n. (TT, 41)
 celestiologist, n. (LH, 45) nebula, n. (LA, 167; BS, 149, 157; SM, 226, 296; PF, 56)
 chiaroscuro, n. (BS, 203; L, 80; P, 98; A, 247) neonegrine[■] (A, 440)
 cirrus, n. (TE, 126) ova, n. (A, 404)
 coleopterology, n. (I, 112) oviposition, n. (TI, 128)
 colluvium, n. (TT, 60) ovipositor, n. (SM, 225)
 crenel, n. (SM, 120) photochrome, n. (TT, 4)
 crined [or], a. (PF, 74) Pleistocene (PF, 38)
 crystallographer, n. (PF, 152) proper, a. [heraldry] (PF, 74)
 daguerreotype, n. (SM, 226) proboscis, n. (AU, 80; G, 145; SM, 137; A, 107; LH, 31)
 dendrology, n. (I, 112) proleg, n. (G, 135)
 dimidiated, a. (A, 407) porphyry, n. (GL, 64)
 embrasure, n. (SR, 217; A, 368) propylon, n. (A, 350)
 elytron, n. (SF, 24) purple, n. (SF, 17)
 entablature, n. (RL, 70) pursuant, a. [heraldry] (L, 167)
 escarpment, n. (SM, 233; LH, 34) quoin, n. (P, 123)
 estampe, n.[■] (L, 28) rampant, a. (SM, 51)
 geodesy, n. (TT, 97) recedent, a. [heraldry] (L, 167)
 gouache, n. (SF, 24; L, 154; SM, 216) regardant, a. (SL, 136; SM, 51)
 grisaille, n. (A, 389)

Appendix 4

rosette, n. (TI, 122)	spiracle, n. (<u>G</u> , 135)
sable, a. (<u>PF</u> , 202)	talus, n. (<u>LH</u> , 155)
scree, n. (SF, 22)	trefoil, n. (<u>SM</u> , 23)
scud, n. (<u>A</u> , 360)	Triassic (<u>PF</u> , 38)
selenographer, n. (LA, 160;	tympanum, n. (<u>G</u> , 122)
<u>BS</u> , 12)	vestiture, n. (<u>TT</u> , 41)
sinister, a. [heraldry] (<u>BS</u> ,	violarium, n. (<u>A</u> , 404)
<u>xii</u>)	
skiagrapher, n. (<u>P</u> , 98)	

APPENDIX 4

4.1 "One"

One inferred... one never managed to glimpse... One knew that... (PF, 23)

One recalls with nostalgic pleasure... (PF, 76)

One is too modest to suppose... (PF, 79)

One cannot help recalling... (PF, 79)

one can hardly doubt... (PF, 81)

It gives one pleasure to add... (PF, 99)

One involuntarily lingers over... (PF, 105)

One picks up minor items... (PF, 106)

When one considers..., one is bound to question... (PF, 116)

One can now reveal... (PF, 120)

One would have to... (PF, 124)

One supposes that... (PF, 150)

One notes with pardonable glee... (PF, 153)

Initially, one gathers... (PF, 165)

One would imagine that... (PF, 169)

One regrets... (PF, 174)

One remembers him... (PF, 176)

How fervently one had dreamed... (PF, 176)

Vainly does one look... (PF, 177)

One gets so accustomed... (PF, 181)

One can well imagine... (PF, 187)

one is surprised... (PF, 190)

One's just anger is mitigated... (PF, 195)

Appendix 4.1

One assumes he wondered... (PF, 202)
One knows not what to wonder at more... (PF, 203)
One might bear... As one watched..., one foresaw...(PF,211)
one deplores... one regrets... (PF, 241)
One has seldom seen... (PF, 244)
one derives logical satisfaction from... (PF, 253)
How one hates such men! (PF, 256)
One finds it hard to decide... (PF, 283)
One can only hope... (PF, 184)
One's eyes could not follow... (PF, 290)

One also noted... (BN, 39)
One forgot who had... (G, 98)
how vividly one remembered... (BS, 30)
One imagined... (BS, 134)
One knows, however, that... (TT, 17)
One found it instructive... (A, 79, 80)
One glimpsed now and then... (A, 94)
one wishes to analyse... (A, 184)
One treasured it... (A, 250)
One supposes it might have... (A, 320)
One is irresistibly tempted to... (A, 324)
One would need... (A, 568)
One could not help wondering... (LH, 91)
his oppression, one is sorry to say, grew... (KQK, 254)
it pained one to observe... (BD, 29)
One would think fate might have... (D, 22)

When used in conversation, "one" can express facetious insinuation, irony, or indignation; the speaker adopts the impersonal form when he really speaks in his own voice and interest:

[H.H. to Lolita:] "One would like to know." (LS, 155)
[John Farlow to H.H.:] "One would like to know what you are going to do about the child anyway" (L, 103)
[Delicate matters being discussed] "Could one hear more about that?", asked Van (A, 524)
"One would also like to know..." (A, 524)

Appendix 4.1-4.2

"One remembers those little things..." (A, 370)

"Can one see anything, oh, can one see?" (A, 116)

[H.H. poking fun at psychoanalysis] One mercifully hopes there are water nymphs in the Styx (L, 252)

Frequently "one" is used to imitate the French use of on, often in the sense of 'I' or 'we':

[Falter to his French landlord:] "One would like some light" (UT, 160) [on aimerait un peu de lumière]

[Van to the French-speaking Bouteillan:] "One will stop here..." (A, 157) [on s'arrête ici]

[Hugh Person thinking] One should follow her (TT, 14) [on devrait la suivre]

One would like in particular to express one's gratitude to... (TT, 17)

[Armande to Hugh:] "And now one is going to make love" (TT, 54) [on va faire l'amour]

[Armande to Hugh:] "One will go home now" (TT, 54) [on va rentrer]

[Monsieur Wilde to Hugh:] "One talks here of a man..." (TT, 96) [on parle d'un homme]

[Frenchified Maximovich:] "one will see" (LS, 14) [on va voir]

At times one cannot help wondering if "one" may not be an echo of Russian diction (Russian on 'he, one, it'):

That strange spasm was over, one could breathe again (P, 136)

One also recalls... (AA, 93)

One feels disgusted and sorry... (LI, 81)

Especially frequent is the formula "one wonders" to express a character's personal amazement, doubt, or deliberation (e.g., V, 215; I, 11; G, 43; FP, 41; BS, 189; P, 89; A, 82, 320, 500; L, 109).

4.2 Antiquated, Formal Diction

a-flying (I, 35)

a-high (I, 35)

a-miming (P, 12)

a-scouting (AP, 62)

asparkle (GL, 29)

a-straddle (GO, 66)

Appendix 4.2-4.3

a-tramping (CCL, 93)	hearken (LL, 49)
a-tremble (<u>I</u> , 79)	hither (<u>RL</u> , 114)
a-twanging (<u>EO</u> , II, 470)	mine host (AU, 77)
a-twinkle (<u>GO</u> , 66)	morrow (<u>SM</u> , 174)
awhurr (<u>L</u> , 149)	orb (<u>G</u> , 363; <u>P</u> , 122)
ablution(s) (<u>KQK</u> , 166; <u>G</u> , 368; <u>SM</u> , 84, 160; <u>A</u> , 417)	preambulate (<u>L</u> , 5)
abode (LI, 91)	repast (<u>A</u> , 269, 324)
cleave...asunder (<u>A</u> , 515)	thrice (SF, 9; <u>SM</u> , 31)
commerce [for 'sexual intercourse'] (<u>TT</u> , 65)	unfold [for 'tell'] (<u>I</u> , 111)
courser (<u>SM</u> , 37)	(sadly / heavily / mightily) shod (<u>DS</u> , 20; <u>SM</u> , 262; <u>TT</u> , 51)
dolent (<u>A</u> , 193)	smite (<u>E</u> , 68; <u>G</u> , 175)
empasted (<u>PF</u> , 189)	somewhen (<u>G</u> , 332)
espy (<u>DS</u> , 208)	somewhither (SR, 205)
avail oneself of something (<u>PF</u> , 135; <u>A</u> , 33, 410)	
commune with (<u>GL</u> , 38; <u>PF</u> , 268)	
redolent of / with (BD, 32; <u>PF</u> , 120; <u>A</u> , 226, 394)	
replete with (<u>KQK</u> , 166; <u>GL</u> , 113; LE, 23; C, 267)	
resplendent in (<u>A</u> , 198)	
woe to him if... (<u>TT</u> , 65)	

4.3 "Grandma-of-the-beaming-wrinkles"[GO, 66] Formula

Sonia, of the lusterless dark eyes and coarse-looking black hair' (GL, xi)

Henry of the fluffy whiskers and limited wits (GL, 102)

Katya of the narrow shoulders (AS, 138)

that...woman of the narrow shoulders and "lyrical limbs" (SF, 21)

Queen Ilda of the white breast and the abundant amours (SR, 196)

Natalie of the lovely bare shoulders and long earrings (AL, 115)

The linguist, he of the embroidered blouse and bald head (SL, 139)

Skotoma of pathetic fame (BS, 73)

Ann of the mint-flavored mouth and nimble fingers (SM, 250)

Mr. Tamworth of the brigand's beard (TT, 30)

Appendix 4.4

Related to this formula are the following examples³¹:

quick of eye and limb (AA, 113)
softness of features (P, 175)
clear of head and light of loin (UT, 175)
that pallor of forehead and slenderness of hand (E, 40)

4.4 Archaic, Obsolete, Rare, and Poetic Words³²

Acrasia (A, 418) [acrazy OED: obs.; WID: arch.; AHD: x]
'a bewitching, sensual girl or woman (from Greek akrasia 'incontinence')'; in Spenser's Faerie Queene, the enchantress Acrasia personifies intemperance and excess; cf. "crazy little Acrazia" (A, 553)
alabastrine, a. (P, 38) [OED: - ; WID: arch.; AHD: -]
'of or resembling alabaster'
anadem, n. (A, 89) [OED: poet.; WID: - ; AHD: poet.]
'a wreath for the head, usually of flowers; a chaplet, a garland'
anciency, n. (E, 80) [OED: obs.; WID: arch.; AHD: x]
'ancientness, antiquity, oldness'
animalcule, n. (A, 419) [OED: obs.; WID: arch.; AHD: arch.]
'a tiny animal'
antagony, n. (TT, 6) [OED: obs. rare; WID: x ; AHD: x]
'antagonism'
argent, a. (L, 108) [OED: - ; WID: - ; AHD: rare & poet.]
'silvery'; the adjective is used as a heraldic term in SM (51)
belly-cheer, n. (LE, 12) [OED & WID: obs.; AHD: x]
'gratification of the belly: gluttony'

³¹ Cf. the following from Evelyn Waugh's Decline and Fall: [a Welsh band] "The men of revolting appearance, low of brow, crafty of eye, and crooked of limb..." (quoted by Leonard Feinberg, Introduction to Satire [Ames, Iowa, 1957], p. 107).

³² For the determination of a word's usage, I have consulted, beside OED and WID, the latest edition of AHD (1973). If the word was not listed (or, in some cases, not in the sense demanded by the context), this is indicated in the Appendix by an "x" (e.g., AHD: x), if no label followed the entry, this is indicated by a dash (e.g., OED: -).

Appendix 4.4

- bemaze, v. (L, 248) [OED: - ; WID: arch.; AHD: x]
'bewilder, stupefy'
- bewEEP, v. (A, 450) [OED: - ; WID: arch.; AHD: x]
'to weep over or for, lament'
- bordel, n. (A, 353) [OED: obs.; WID: arch.; AHD: -]
'brothel'
- brethren, n.pl. (LL, 50; SM, 282) [OED & WID: no special entry; AHD: arch.]
WID points out that the form is "now used chiefly in formal or solemn address, in referring to the members of a profession, society, or sect"; used here jocularly or ironically
- calvity, n. (SR, 216; P, 176) [OED: rare; WID: x; AHD: x]
'baldness' (now calvities, n.pl. is used to denote 'baldness')
- ceil, n. (I, 111) [OED: poet.rare; WID & AHD: only as v.]
OED: 'ceiling, cf. the earlier cyll [obs. a canopy]'
- ceiler, n. (A, 64) [OED: obs.; WID & AHD: x]
OED: variant of celure, obs., 'a canopy covering a bed, dais, altar, etc.; also, the hangings of a bed, the tapestry of a wall, a screen of drapery'
- chamfrained, a. (SM, 250) [OED: only n.; WID & AHD: x]
OED: chamfrain, n. arch. 'the frontlet of a barded or armed horse'³³
- ciel, n. (A, 418) [OED: poet.rare; WID: obs.; AHD: x]
variant of ceil (see above); WID: 'a pale or light blue like that of the clear sky'
- conformant, a. (A, 252) [OED: obs.rare; WID: obs.; AHD: x]
'conforming, conformable'
- cornute, v. (A, 456) [OED & WID: arch.; AHD: x]
'to bestow horns upon, make a cuckold of'
- croup, n. (DF, 16) [OED: humorously, the rump, posteriors; WID: obs.; AHD: -]
'buttocks'
- curtal, a. (A, 129) [OED: - ; WID: obs.; AHD: obs.]
'curtailed, brief, cut short'
- dalk, n. (A, 156) [OED: obs. except dial.; WID & AHD: x]
'a hole, a hollow depression'

³³ Granville Hicks ("A Man of Many Words", 31) writes that chamfrained is a variant of chamfroned "which means bridled, though it has a more specific reference to medieval armor".

Appendix 4.4

- debile, a. (SM, 183) [OED: obs. or arch.; WID: arch.; AHD: x] 'weak, feeble, suffering from debility'
- delire, v. (P, 195) [OED: obs.; WID & AHD: x] 'to be delirious or mad, to rave'
- demency, n. (G, 68; A, 339) [OED: obs. or med.; WID & AHD: x] 'madness, infatuation; dementia'
- diaphane, a. (A, 411) [OED: obs.; WID: arch.; AHD: x] 'diaphanous, transparent'
- dimidiate, v. (A, 407) [OED: - ; WID: arch.; AHD: x] 'to halve or reduce to the half' (in heraldry, 'to represent the half of')
- dit, n. (A, 412) [OED: arch.; WID: arch.; AHD: x] 'a poetical composition, a ditty or song'³⁴
- disacquaint, v. (T, 113) [OED: obs.; WID & AHD: x] 'to estrange, to render unfamiliar'
- duncery, n. (SO, 114) [OED: - ; WID: arch.; AHD: x] 'intellectual dullness, stupidity'
- dwindlings, n.pl. (T, 42) [OED: obs. rare; WID & AHD: x] 'things that dwindle; fadings'
- eloquency, n. (DS, 112) [OED: obs. rare; WID & AHD: x] 'eloquence'
- empasm, v. (A, 354) [OED: n., obs. rare; WID & AHD: x]
OED: empasm, n. 1. A perfumed powder to be sprinkled on the body to restrain sweating or to destroy its smell 2. 1657 Phys. Dict., Empasms, medicinal powders used to allay inflammations, and to scari-
 fie the extremity of the sky; here: 'to apply perfumed powder to the body'
- emprison, v. (A, 368) [OED: obs.; WID & AHD: x]
OED: obsolete form of imprison
- enseam, v. (BS, 239) [OED: obs.; WID: arch.; AHD: x]
 used in the context as a past participle in the sense of 'covered or filled with grease'
- ephemerides, n.pl. (PF, 275) [OED: obs.; WID: arch.; AHD: obs.] 'a record of daily occurrences; a diary or journal'
- ephialtes, n. (DS, 106) [OED: - ; WID: arch.; AHD: x] 'nightmare'

³⁴ See Nabokov's remarks in response to Edmund Wilson's comments on the reprobate words in his EO translation (SO, 253-4).

Appendix 4.4

- exultation, n. (DS, 106) [OED: - ; WID: arch.; AHD: x]
'a shrieking or crying out'
- fain, adv. (PF, 247) [OED & WID: - ; AHD: arch.]
'gladly, with pleasure'; OED: Frequent
in I, he, etc. would fain; otherwise
obs. or arch.
- fico, n. (BA, 179) [OED: obs.; WID: - ; AHD: x]
fico = fig: 'a gesture or sign of con-
tempt (as thrusting a thumb between two
fingers)' (WID)
- forelay, v. (PF, 16) [OED: rare; WID: arch.; AHD: x]
'to take action against, to hinder, to
obstruct'
- fructuate, v. (L, 33) [OED: obs.; WID & AHD: x]
'to bear fruit, to fructify'
- fuzzle, v. (RL, 82) [OED: obs.; WID & AHD: x]
'to intoxicate, make drunk, confuse,
muddle'
- gested, past participle (A, 35) [OED: obs.; WID & AHD: x]
'accompanied with gestures'
- glebe, n. (R, 105; A, 18) [OED: poet. or rhet.; WID: arch.;
AHD: poet.] 'earth, land, soil, sod'
- gloam, n. (L, 302; PF, 43) [OED: rare; WID: arch.; AHD: x]
'twilight, dusk, gloaming'; Nabokov de-
fends his use of the word in the EO trans-
lation with a reference to "La Belle Dame
Sans Merci" ("It is a poetic word, and
Keats has used it" [SO, 254]); gloaming,
labelled "poetic" in AHD is also used
(DS, 183; SM, 100)
- goetic, a. (PF, 183, 226) [OED: obs., except arch.; WID:
arch.; AHD: x] 'of or relating to goety,
i.e., black magic, witchcraft'
- google, v. (A, 86) [OED: obs. form of goggle; WID & AHD: x]
'to roll the eyes about, to look with
widely-opened, unsteady eyes' (OED: now
rare)
- hiren, n. (A, 354) [OED: obs.; WID & AHD: x]
'a seductive woman, a harlot'
- hymen, n. (SF, 15) [OED: rare; WID: arch.; AHD: -]
'marriage; wedding song' (in the context
a very appropriate double meaning)
- illumine, v. (PF, 126, 224) [OED & AHD: poet.; WID: arch.]
'illumine, light up, illuminate'
- impuberal, a. (TT, 41) [OED: rare; WID & AHD: x]
'not come to puberty or maturity; im-
mature'

Appendix 4.4

- ingle, n. (PF, 128) [OED & WID: obs.; AHD: x]
'a boy-favorite, a catamite'; cf. "ingle-
dom" (PF, 104)
- jasp, n. (PF, 54) [OED: rare or obs.; WID: arch.; AHD: x]
'jasper (a kind of precious stone)'; 'in
modern use, an opaque crypto-crystalline
variety of quartz, of various colors'
- kine, n.pl. (P, 127) [OED & WID & AHD: arch. pl. of cow]
- knickknackatory, n. (PF, 125) [OED: - ; WID: arch.; AHD: x]
'a repository or collection of knick-
knacks'
- lampad, n. (G, 27, 235; A, 72) [OED: poet. rare; WID: - ;
AHD: x] 'lamp, candlestick' (both OED
and WID point out the origin of the word
in Revelation, IV.5 ["the seven 'lamps of
fire' burning before the throne of God"])
- laund, n. (PF, 197) [OED: obs. except arch.; WID: arch.;
AHD: x] 'an open, usually grassy area
among trees, a glade'
- leman, n. (A, 17) [OED: arch.; WID: obs. & arch.; AHD:
arch.] 'a sweetheart or lover of either
sex (obs.); one who is loved illicitly,
esp. a mistress (arch.)'
- lentor, n. (L, 122) [OED: - ; WID: arch.; AHD: x]
'slowness, want of vital activity'
- lymph, n. (A, 24) [OED: poet. & rhet.; WID & AHD: arch.]
'a spring or stream of pure clear water'
- marge, n. (TT, 30) [OED: poet. or rhet.; WID: arch.; AHD:
x] 'margin, border, edge'; cf. F. en
marge (G, 323)
- merds, n.pl. (VM, 73) [OED & WID: obs.; AHD: x]
'dung, excrements' (cf. F. merde)
- merkin, n. (L, 27) [in the sense of 'female pudendum' or
the hair of the female genitalia', both
OED and WID label the word "obsolete";
no such label is applied if the meaning
is 'false hair for the female genitalia']
A. Appel opts for the second sense, slight-
ly altered as "an artificial female pu-
dendum" (AL, 344)
- moble, v. (BS, 113) [OED: obs.; WID: arch.; AHD: x]
'to wrap or muffle the head of (as in a
hood)'; Shakespeare's use of the word (see
OED) is consciously alluded to in the con-
text
- mollitude, n. (GL, 59; SR, 210; A, 353, 473; EO, II, 186)
[OED: obs.; WID & AHD: x] "soft luxurious-
ness, 'dulcitude'" (EO, II, 337); cf. Na-
bokov's remarks in SO (244-5, 255)

Appendix 4.4

- monoceros, n. (PF, 171) [OED & WID & AHD: obs.]
'unicorn'
- nectarine, a. (PF, 199; A, 477) [OED: - ; WID: arch.;
AHD: x] 'of the nature of, of the color
of, sweet as, nectar; nectarous'
- nictate, v. (LE, 12; L, 45) [OED & WID & AHD: -]
OED: To wink. Only in nictating membrane:
see nictitate; both G. Hicks and A. Appel
point out that the form is rare³⁵; Nabokov
also uses the more common nictitate (c.g.,
SM, 144)
- orbicle, n. (G, 131; PF, 54) [OED: obs. or rare; WID & AHD:
x] 'a small orb, globe, or ball'
- overwing, v. (A, 527) [OED & WID: obs.; AHD: x]
'to outflank'; in the context the sense is
somewhat different: "The Three Swans [a
hotel] overwinged a bastion"
- palfrey, n. (SM, 192) [OED: hist., or in romantic or poetic
language; WID & AHD: arch.]
'a saddle-horse for ordinary riding as
distinguished from a war-horse; esp. a
small saddle-horse for ladies'
- panical, a. (UT, 159) [OED: rare; WID: - (only panically);
AHD: x] 'panic'
- pard, n. (A, 354) [OED & WID & AHD: arch.]
'a panther or leopard' (OED: Now only an
archaic or poetic name)
- plexed, a. (PF, 63) [OED: v. rare; WID & AHD: x]
'formed into or like a plexus, plexiform';
OED: plexus 2. Any intertwined or inter-
woven mass; a complex body, collection, or
set of things (material or immaterial); a
web, network, complication
- preambulate, v. (L, 5) [OED: rare; WID: - ; AHD: x]
the modern meaning of 'to make a preamble'
is not quite the one intended in the con-
text³⁶; the etymological sense is clearly
present (L. prae 'before' and ambulare
'to go, walk') and should be understood
also as 'precede' (cf. OED: To walk or go
before or in front); cf. "preambulations"
(BS, 196) and "preambulatory"[reservations]
(EO, II, 171)
- primatal, n. (A, 442) [OED: zool. rare; WID & AHD: x]
'an animal of the order Primates (including
man, monkey, etc.)'

³⁵ G. Hicks, "A Man of Many Words", 31; A. Appel, AL, 357.

³⁶ A. Appel gives only the WID definition and adds "intro-
duce" (AL, 321).

Appendix 4.4

- quell, n. (A, 24) [OED: rare; WID & AHD: x]
 'a spring, fountain' (from G. Quelle 'spring'); the play on quell (WID: arch. killing, slaughter) is intentional and perfectly adequate in the context of Aqua's (L. 'water') madness and later suicide
- rememoration, n. (P, 185) [OED: rare; WID: arch.; AHD: x]
 'the activity of recalling'
- romaunt, n. (LH, 96) [OED & WID & AHD: arch.]
 'a romance; a romantic tale or poem'
- "rimiform", a. (TT, 75) [OED: rare; WID & AHD: x]
 'having a longitudinal chink or furrow'
- ruelle, n. (BS, 107) [OED: 8 ; WID: arch.; AHD: x]
 'the space between a bed and the wall'
- sea-gowned, a. (BS, 114) [OED & AHD: x ; WID: n. obs.]
WID: sea gown, n. 'a garment for use at sea' (WID quotes Shakespeare, and in the context the same source is referred to: "Hamlet's sea-gowned figure")
- shaftment, n. (A, 240) [OED: obs. except dial.; WID: arch.; AHD: x] 'the distance from the tip of the extended thumb across the breadth of the palm used as a measure equivalent to about six inches'
- sordidity, n. (A, 406) [OED: obs.; WID & AHD: x]
 'sordidness; baseness, filthiness'
- sourdine, a. (A, 554) [OED: rare; WID & AHD: x]
 'muffled, subdued'
- sparver, n. (A, 312) [OED & WID: obs.; AHD: x]
 'the canopy of a bed'
- speculatory, a. (A, 19) [OED: obs.; WID: arch.; AHD: x]
 'speculative'
- stillicide, n. (I, 178; PF, 34, 79) [OED: rare; WID: arch.; AHD: x] 'a succession of drops; a continual dripping'; as Kinbote recalls and OED points out, the word occurs in a poem by Thomas Hardy ("Friends Beyond", 1.9)³⁷
- subtract, v. (L, 133) [OED: obs.; WID: arch.; AHD: x]
 Humbert uses the verb in the sense of F. soustraire 'take away (stealthily), pull away; subtract' (both words derive from L. sub 'under' & trahere 'pull'); in English, this meaning is rare or archaic

³⁷ See the definition, or rather interpretation, of the word by Peter Lubin ("Kickshaws and motley", 190) and Julia Bader's comment (Crystal Land [Berkeley, 1972], p. 42).

Appendix 4.4

- supputation, n. (TD, 26) [OED: obs.; WID: arch.; AHD: x]
'the act or process or an instance of
calculating: computation, reckoning'
- telescopy, n. (L, 176) [OED: rare; WID: x ; AHD: -]
'the art or practice of using the tele-
scope' (OED); 'the art or study of making
and operating telescopes' (AHD)
- tour, n. (L, 211) [OED: obs.; WID: obs.; AHD: x]
Humbert uses the word in the sense of F.
tour 'circumference'; 'the compass or
range of something' (WID)
- tralatition, n. (TT, 31 et passim) [OED: rare; WID & AHD: x]
OED: tralatation, n. The use of a word in a
transferred or figurative sense; metaphor;
while tralatition is rare, tralatation obs.
rare, tralatitious, a. (and the adv.) are
still in use in the sense of 'metaphorical,
figurative'
- translucing, n. (TT, 32) [OED: v., obs. rare; WID & AHD: x]
translucere, v. 'to shine through'; here:
the process of giving translucency to,
making translucent
- turpid, a. (L, 286) [OED: rare; WID & AHD: x]
'base, filthy, worthless'
- uliginose, a. (SM, 138) [OED: rare; WID & AHD: x]
'uliginous, i.e., swampy, water-logged
soil'
- uncurbable, a. (A, 390) [OED: - ; WID: obs.; AHD: x]
'not capable of being curbed' (WID); OED
gives only a Shakespeare quotation
- unfrequency, n. (KQK, 102) [OED: rare or obs.; WID: arch.;
AHD: x] 'infrequency'
- unheedful, a. (PF, 69) [OED: - ; WID: arch.; AHD: x]
'heedless, careless, negligent'
- volupty, n. (LL, 58; KQK, 268) [OED: obs.; WID & AHD: x]
'pleasure, delight'
- wick, n. (L, 50; PF, 66; A, 75, 382; LH, 195; EO, II, 292)
[OED: only dial.; WID: arch.; AHD: x]
'corner, angle, esp. a corner of the eye
or mouth'
- yesternight, adv. (LH, 176) [OED: chiefly dial. or arch.;
WID: arch.; AHD: -] 'on the night last
past; last night'
- yoickfest, n. (A, 238) a combination of yoick and fest
[yoicks, interj. OED: - ; WID: arch.;
AHD: -] 'a cry of encouragement to fox-
hounds; an exclamation of excitement or
exultation'; yoickfest suggests a life-
style of fox-hunts and wild celebrations

Appendix 4.5

4.5 Dialect (and Briticisms)

- acker, n. (A, 555) dial. 'a ripple or patch of ruffled water'
- charabanc, n. (SM, 130; A, 78, 85, 125, 278) Brit. 'a sight-seeing horse-drawn vehicle for several persons'
- colleen, n. (L, 115) Irish 'a young girl'; 'an Irish girl'
- digs, n.pl. (GL, 59 et passim) chiefl. Brit. 'rooms, lodgings'
- dimmet, n. (LH, 16) dial. Engl. 'twilight, dusk'
- fitty, a. (BM, 171) dial. chiefl. Engl. 'appropriate'
- fridge, n. (A, 21, 492) chiefl. Brit. 'refrigerator'
- gaberloon, n. (BS, 20) var. of gaberlunzie (?) Scot. 'beggar, ne'er-do-well'
- drisk, n. (SM, 284) New England 'a drizzling mist'
- gangrel, n. (I, 21) chiefl. Scot. 'vagabond; gangling lanky person'
- ghyll, n. (SM, 215) Brit. 'ravine, rivulet'
- girleen, n. (SM, 215) Irish 'young girl'
- gowpen, n. (A, 402) chiefl. Scot. 'the hollow of two hands held together as if forming a bowl'
- hindercheeks, n.pl. (PF, 197) chiefl. dial. 'buttocks'
- hurdies, n.pl. (A, 209) dial. Brit. 'buttocks, rump'
- Hock, n. (A, 255) chiefl. Brit. 'Rhine wine'
- houghmagandy, n. (PF, 212) Scot. 'fornication'
- lammer, n. (A, 572) chiefl. Scot. 'amber'
- mizzle, n. (LH, 143) chiefl. dial. 'a fine rain, drizzle'
- nub, n. (A, 457) dial. Engl. 'nudge' (?)
- perambulator, n. (LD, 179) chiefl. Brit. 'baby carriage'
- pram, n. (G, 72; SM, 299; L, 191) a clipping of perambulator, chiefl. Brit. 'baby carriage'
- rag, n. (A, 272) chiefl. Brit. 'prank, hoax'
- righto, interj. (GL, 39, 121) chiefl. Brit. 'used to express cheerful concurrence, assent or understanding'
- shippon, n. (TR, 51) dial. Brit. 'a shed for livestock (as cows)'; see Nabokov's remarks in SO, 254
- slew, n. (A, 121) var. of slough, chiefl. dial. 'sheath, shell, husk'
- sullow, n. (A, 92) chiefl. dial. 'plow'; used in the context for its pleasant sulcus-etymology

Appendix 4.6

torchlight (L) this word, instead of flashlight, appears
In the original edition of Lolita³⁸

4.6 Colloquialism and Slang

get a real bang out of (LS, 56) 'get a thrill, excitement,
or pleasure out of'

a beaut, n. (L, 104) 'an unusually beautiful or remarkable
person, thing, or situation'

behind(s), n. (NT, 47; LH, 108) 'buttocks'

binge, n. (BA, 176) 'a drunken spree'

son of a bitch (LD, 34; LI, 95; PF, 201) an insult

bosh, n. (A, 426) 'nonsense'

brick, n. (A, 6) 'splendid fellow'

buck up, v. (LD, 148) 'summon one's courage'

in the buff (DS, 65; GL, 171; TT, 41) 'naked'

(dull) bulb (L, 115) referring to a person

bully, n. (L, 261) 'sweetheart, darling'

in cahoots with (I, 184) 'in questionable partnership with'

to be a cake (L, 116) 'nice, outstanding'

chickabiddy, n. (A, 523) 'child (a term of endearment)'

chump, n. (L, 143; LS, 115) slang 'fool'

cooler, n. (LI, 94) slang 'jail or prison cell'

creep, n. (LS, 115) slang 'an obnoxious or insignificant
person'

crupper, n. (A, 198, 355) 'buttocks'

in his cups (BS, 137) 'in a state of intoxication, drunk'

darned, a. (L, 116) 'damned'

deadpan, a. (SM, 305) slang 'characterized by a blank or ex-
pressionless face or manner'

(she's a) doll (L, 194) 'pretty though of dubious intelli-
dough, n. (L, 281) 'money' | gence

dope, n. (L, 45, 168) slang 'very stupid person'

drip, n. (L, 67) slang 'an unpleasant or tiresomely dull
fannies, n.pl. (A, 220) slang 'buttocks' | person

³⁸ See L, 232 and AL, 408 ("a corrected author's error"); Na-
bokov, A. Appel reports, was appalled to discover that lin-
gering Englishism years after the publication of Lolita
(Nabokov's Dark Cinema [New York, 1974], p. 63).

Appendix 4.6

- gal, n. (L, 92; LH, 177) 'girl'
- girlie, n. (LI, 82; A, 473, 582) used here in the slang meaning of 'prostitute' (WID)
- goof off, v. (L, 150; LS, 49) slang 'waste or kill time'
- goon, n. (L, 67) 'a thug; stupid or oafish person'
- gripping, n. (LS, 49) 'nagging or petulant complaining'
- gyp, v. (LI, 94) 'swindle, cheat, or defraud'
- heel, n. (P, 42) slang 'a callous or dishonorable man; cad'
- jerk, n. (L, 176) slang 'a dull, stupid, or fatuous person; numbskull'
- joystick, n. (C, 343) slang 'the control stick of an air-kiddies, n.pl. (UT, 180) slang 'small children' [plane]
- kiddo, n. (BS, 203; L, 44, 193) 'used as a familiar form of address'
- lay, v. (LH, 183) taboo 'to have coitus with someone' (DAS)
- leonardo, n. (LE, 9, 10, 23) 'counterfeiter' (see Nabokov's remarks in RB, 10)
- leps, n.pl. (SM, 130; A, 57) 'lepidoptera'
- lifer, n. (LH, 92) slang 'a prisoner serving a life sentence'
- lousy (with money) (LH, 203) slang 'abundantly supplied; having a surfeit of'
- lush, n. (LS, 105) 'drunkard, heavy drinker' (DAS)
- moll, n. (L, 31) 'a gangster's girl friend; prostitute; doll'
- mucking, a. (GL, 39; PF, 201; LH, 226) 'botching, bungling; damned'
- mug, n. (TD, 22; PE, 245; DF, 108) slang 'the face'
- monkey (with), v. (L, 95) 'to play or fiddle with something idly'
- nab, v. (L, 115) 'to catch in the act; arrest'
- nope, adv. (PF, 170) 'no'
- okey-dokey, adv. (L, 248; P, 14) slang 'all right'
- panic, n. (L, 193) 'something very funny'
- pansy, n. (PF, 268) slang 'a male homosexual (used as a term of contempt)'
- peachy, a. (L, 114) slang 'splendid, fine'
- piker, n. (I, 132) slang 'a stingy, petty person, especially one who gambles cautiously'
- plug, v. (LD, 13; L, 261) slang 'to hit with a bullet; shoot'
- rag, n. (PF, 201) slang 'newspaper'

Appendix 4.6

- riot, n. (L, 193) 'a wildly amusing affair; a cause or occasion of mirth or hilarity'
- sap, n. (L, 173) 'an easy victim; a dupe; fool'
- scrumptious, a. (A, 107) slang 'splendid, delectable'
- slap-bang, a. (A, 106) 'marked by roughness or impetuosity of manner or method'
- slap-happy, a. (NT, 53) slang 'punch-drunk; witless; crazy'
- slither, n. (LE, 23) 'worthless material'; here: counterfeit money
- snoop(er), v. (n.) (PF, 201) 'to pry into the private affairs of others' ('one who snoops')
- snooze, n. (SM, 108) informal 'a brief light sleep'
- soppy, a. (DS, 118) slang 'mawkish'
- soup up, v. (L, 189) slang 'to add horsepower or greater speed potential to (an engine)'
- spiel, n. (L, 130) slang 'a voluble line of often extravagant talk usually intended to persuade'
- stinker, n. (L, 173) slang 'a contemptible, disgusting, or irritating person'
- stump, v. (TT, 75) 'to bring to a halt; perplex, puzzle'
- super, a. (L, 67) slang 'ideal, first-rate'
- swell, a. (L, 138, 173, 194, 299) 'fashionably elegant, smart, stylish; fine, excellent'
- traipse (around), v. (LD, 204) 'walk about idly or intrusively'
- | | |
|---|---|
| thingabob, n. (<u>G</u> , 367) | } 'something for which the exact name has been forgotten or is not known' |
| thingamabob, n. (<u>L</u> , 38) | |
| thingum, n. (<u>UT</u> , 152; <u>PF</u> , 68; <u>A</u> , 63) | |
| thingummy, n. (<u>G</u> , 367) | |
| thingummy-bob, a. (<u>G</u> , 166) | |
- tops, a. (DF, 134) slang 'first-rate; excellent; topmost'
- wangle, v. (P, 69; A, 477) 'to get by contrivance'
- weirdie, n. (TT, 59) slang 'an unusually strange person'
- (all) wet (L, 300; A, 127) slang 'entirely mistaken'
- woggy, n. (LD, 180) a nonce word, used by Margot as a kind of endearment for Albinus; perhaps a shortened form of golliwogg with a diminutive ending
- yac, n. (A, 238) WID: yak slang 'laugh; joke, gag' (?)
- yap, n. (L, 256) slang 'unsophisticated, ignorant person'
- yep, adv. (PF, 169) 'yes'

Appendix 4.7

4.7 Various Informal Expressions

a) General

- atta boy, interj. (CCL, 98) 'used to express encouragement, approval, or admiration'
- pass the buck (A, 513) 'to shift responsibility or blame someone else'
- bum, a. (L, 115) 'inferior, unsatisfactory'
- chappie, n. (L, 189) 'a fellow, chap'
- cutie, n. (P, 42; A, 420) 'an attractive, esp. a pretty person (mostly said of a girl)'
- (nasty) dig, n. (RL, 7) 'a sarcastic, taunting remark'
- dotty, a. (L, 50) 'senile; crazy; stupid; eccentric'
- gad about, v. (L, 153) 'go from place to place for excitement or pleasure'
- gosh, interj. (L, 138, 193; LS, 56) 'by God; used to express mild surprise or delight'
- grouch, n. (I, 79) 'grumbling or sulky mood; complaint'
- lair, n. (L, 66, 276; E, 64; P, 24, 40; A, 425; TT, 76; LH, 225) 'resting place or refuge'
- lassie, n. (E, 67; L, 129, 134, 191; A, 480; LH, 33, 169) 'little girl, sweetheart'
- lickety-split, adv. (KQK, 6; AA, 110; BS, 15) 'with great speed'
- luscious, a. (L, 67) 'sweet and pleasant to taste or smell, delicious; having a strong sensory appeal'
- muck, n. (LI, 93) 'filth, dirt, manure'
- nifty, a. (L, 171) 'very good, very attractive'
- revolting, a. (L, 67) 'extremely offensive'
- smack, adv. (PF, 103) 'directly'
- snag, n. (DS, 50) 'unforeseen, hidden obstacle'
- spunky, a. (A, 28) 'having courage; spirited; plucky'
- swank(y), a. (adv.) (L, 119, 138) 'imposingly fashionable or elegant; grand; ostentatious; pretentious'
- terrific, a. (L, 193) 'very good or fine; splendid, magnificent'
- wow, interj. (L, 119) 'expressing wonder, amazement, etc.'
- #### b) Child Language
- beddy, n. (DS, 199) 'bed'
- birdies, n.pl. (I, 140) 'birds'

Appendix 5.1

hankie, n. (UT, 162) 'handkerchief'
"I not bargee-bargee" (BS, 16) 'I didn't come from a barge'
goody-goody, a. (L, 45) 'good'
piggies, n.pl. (DF, 137) 'little pigs'
pretty-pretty, a. (DS, 118)
"Off to do chop-chop" (I, 192) 'off to the beheading'
mimsey-fimsey, a. (A, 167) a nonce word
pinkie, n. (KQK, 30; LH, 106) 'the little finger'
teeny-weeny, a. (P, 91) 'tiny'
tum, n. (LH, 47) 'stomach'
tummy, n. (PE, 242; L, 19) 'stomach'
round-tummied, a. (SR, 205)
throaty aches (DS, 40) 'sore throat'
"me want to looky too" (I, 53) 'I want to look too'
"All righty" (I, 163) 'all right'
undies, n.pl. (DF, 141) 'underwear'
wifey, n. (LD, 55) 'wife'
with a winky-winky (KQK, 159) 'with a little wink'
a yum-yum something (BS, 78) 'something delicious'

APPENDIX 5

5.1 Conversion³⁹

aerogram, v. (A, 236, 385) from aerogram, n. 'air letter'
ardis, v. (A, 479) a nonce word, from "ardis" (A, 225),
'the point of an arrow'; 'to arrow, dart';
here: to jump into the water head first (cf.
G. pfeilen)
asterisk, v. (A, 521) the meaning in the context is: the
two lovers are doing things which in 19th century
fiction were usually left unsaid, i.e. indicated
by an asterisk or asterisks⁴⁰; involved
is also a pun on risk

³⁹ Most of the examples are zero affixations or functional conversions from noun to verb, which are particularly frequent (cf. Geoffrey Leech, A Linguistic Guide to English Poetry [London, 1969], p. 43).

⁴⁰ See Carl R. Proffer, "Ada as Wonderland", p. 279, footnote 4.

Appendix 5.1

- "attire", v. (LH, 160) from attire, n. 'the antlers of a stag or buck' (WID); used here in the sense of 'to cuckold'
- brow, v. (A, 482) the common sense is 'to bound, border'; here: to put (spectacles) on the brow
- carmine, v. (A, 340, 556) 'to color carmine'
- centrifugue, v. (A, 385) here not 'to subject to centrifugal action' (WID) but rather 'to direct with a circular, outward-directed movement of the hand'
- cogwheel, v. (SO, 200) from cogwheel, n. 'a wheel with cogs or teeth'; here: 'moving forward with the help of or by means of a cogwheel'
- concertina, v. (G, 292) WID: 'to wrinkle'
- daisy, v. (L, 110) OED: rare 'to cover or adorn with daisies'; here: 'to move charmingly, flower-like'
- dirndl, v. (L, 28) from dirndl, n. 'Alpine peasant costume for girls and women' and suggesting Bavarian Dirndl 'girl'; here: referring to the girlish prettiness of movement and dress
- double-fault, v. (SM, 258) from double-fault, n. 'two consecutive faults made while serving in tennis' (WID)
- ear-witness, v. (L, 147) 'overhear'
- english, v. (P&P, 14) 'to translate into English'
- fork, v. (TT, 73) 'mark with the symbol of a fork' (signifying [in tour books] dining facilities or good cuisine)
- glass-house, v. (SM, 68) the meaning in the context is obvious ("he had glass-housed a whole orchard")
- goose-pen, v. (A, 11) 'to write with a goose quill'
- heil-hitler, v. (SM, 55) the Nazi salute "Heil Hitler" used as verb; 'to shout "Heil Hitler"'
- hell, v. (KOK, 250) OED and WID do not supply the necessary meaning in the context; here: 'to cry "hell!", curse'
- Jack-in-the-box, v. (BS, 143) 'to jump out in the manner of a Jack-in-the-box'
- mauve, v. (A, 402) 'to color mauve'
- moscow, v. (RL, 134) 'to go to Moscow or defect from the White Army to the Bolshevik forces' (perhaps an allusion to Stalin who had made Moscow the capital of Russia)
- neck, v. (A, 513) here: 'to tuck in (a napkin) around the neck'

Appendix 5.1

- ocellate, v. (LH, 169) from ocellate, a.; 'to eyespot'
- octopus, v. (A, 254) 'devour greedily'
- ondule, v. (LH, 174) from ondule, n. 'a wavy weaving pattern produced by a special reed...' (WID); here used in the sense of F. onduler, v. 'to move wavily, undulate, ripple' (from Latin unda 'wave')
- poque-ace, v. (A, 251) from F. pique, n. 'spade' (in a card game); here: 'arranged in the form of the small spade symbols on the ace (similar to the five eyes of a die)'
- red-ribbon, v. (TT, 74) 'to mark the place in a book with a red ribbon (frequently supplied in touring guides)'
- revanch(e), v. (PF, 230) from revanche, n. 'revenge' (WID)
- seaside, v. (PF, 252) 'to spend time at the seaside' (here used as a noun: seasiding)
- shee, v. (KOK, 160; A, 464, 466) in all three instances, the verb appears as a variant of ski with the double-entendre of 'courting or wenching' (from she, personal pronoun, 3rd person singular fem.)
- somnambule, v. (E, 76) 'to sleepwalk, somnambulate'
- square-bracket, v. (EO, I, xi) 'to enclose in square brackets'
- technicolor, v. (AP, 66; BS, 186; PF, 176; A, 370) AHD: Technicolor, n. 'A trademark for a motion-picture color process'; the verb implies the representation of something in bright and glamorous colors; cf. "technicolor beaches" (L, 38)
- tom-peep, v. (L, 78) from Peeping Tom 'voyeur'; 'to pursue voyeuristic activities' (used in the context in a figurative sense); cf. Kinbote's "Tom-peeping" (SO, 79)
- tulip up, v. (A, 282) in the example ("high-divided plump breasts tuliped up by [the girls'] corsets") the verb expresses the visual resemblance between the shape of the tulip's bell or cup and that of the corset enclosing or holding up the breasts
- velvet, v. (A, 472) WID: 'to make like or cover with velvet'
- zink(e), v. (UT, 157) WID: zinke, n. 'cornet (a Renaissance woodwind)'; OED: zinke, n. 'a loud reed-stop in an organ'; here: to produce a sound similar to that of a cornet (said of crickets)

Appendix 5.2

5.2 Prefixation⁴¹

a-twanging (<u>EO</u> , II, 470)	a-twinkle (<u>GO</u> , 66)
a-tremble (<u>I</u> , 79)	
antiadulfian (<u>SR</u> , 208)	anti-fad (<u>PF</u> , 150)
antiatomic (<u>PF</u> , 49)	antiminority (<u>SM</u> , 264)
anticomodoist (<u>PF</u> , 279)	anti-Pninist (<u>P</u> , 141)
antidespotic (<u>SM</u> , 175)	anti-sesame (<u>KQK</u> , 221)
bemazed (<u>L</u> , 248)	berimed (<u>G</u> , 31; <u>SM</u> , 105, 235; <u>PF</u> , 20)
benightmared (<u>EO</u> , II, 508)	beslavered (<u>BD</u> , 35) ⁴²
bepimpled (<u>L</u> , 192)	
bimanist (<u>PF</u> , 66)	bivalved (<u>SM</u> , 145)
co-drinker (<u>P</u> , 180)	co-prisoner (<u>I</u> , 143)
cofunction (<u>SM</u> , 178) ⁴³	
counter-fashion (<u>A</u> , 317)	counterinvitation (<u>PF</u> , 229)
counter-Fogg (<u>A</u> , 5) ⁴⁴	countersuggestion (<u>LH</u> , 189)
down-brim (<u>A</u> , 167)	
embar (<u>SO</u> , 186)	emprison (<u>A</u> , 368)
empasm (<u>A</u> , 354)	empurple (<u>PE</u> , 225; <u>SM</u> , 74) ⁴⁵
equiradical (<u>DS</u> , 25)	
excurved (<u>BS</u> , 136)	ex-pugilist (<u>L</u> , 255)
ex-detective (<u>L</u> , 26)	ex-royal (<u>PF</u> , 252)
ex-chocolate (<u>PE</u> , 225)	ex-semi-studio (<u>L</u> , 98)

⁴¹ Although many of Nabokov's prefixations are highly idiosyncratic, the Appendix lists only forms not found in WID. The examples are arranged alphabetically according to prefix; included are also particles and elements which, in a strict sense, are not prefixes.

⁴² Cf. "bediamonded" (E.A. Poe, "Ulalume", l. 37), "bejeaned" (Atlantic, April 1976, 110), or "bestirred" (Wilfred Owen, "Strange Meeting", quoted in G. Leech, A Linguistic Guide, p. 90).

⁴³ WID lists the word with a different meaning.

⁴⁴ A reference to Jules Verne's hero Phileas Fogg, who made his journey around the world from West to East.

⁴⁵ Bernard Groom (A Short History of English Words [London, 1934]) calls empurple "a characteristic Spenserian verb" (p. 90); Spenser's poetry is very rich in em- forms.

Appendix 5.2

forebeach (<u>LH</u> , 28)	forehanging (<u>L</u> , 140)
forebubble (<u>A</u> , 476)	fore-image (<u>A</u> , 399)
forefancy (<u>G</u> , 21) ⁴⁶	foresmell (<u>TT</u> , 10)
forefeeling (<u>GL</u> , 33)	forethrill (<u>KQK</u> , 51)
foreglow (<u>PF</u> , 124; <u>LH</u> , 38)	foreview (<u>UT</u> , 178)
half-broken (<u>SM</u> , 211) ⁴⁷	half-promise (<u>LH</u> , 243)
half-circular (<u>SM</u> , 190)	half-rear (<u>LH</u> , 39)
half-defoliated (<u>G</u> , 15)	half-recline (<u>LS</u> , 64)
half-demented (<u>G</u> , 228; <u>LH</u> , 216)	half-remember (<u>P</u> , 199)
half-desire (<u>KQK</u> , 39)	half-remembered (<u>BS</u> , 232)
half-draw (<u>SM</u> , 158)	half-rise (<u>NT</u> , 48)
half-fantasy (<u>G</u> , 169)	half-recumbent (<u>LH</u> , 28)
half-forgotten (<u>SR</u> , 192)	half-sleeve (<u>GL</u> , 63)
half-glow (<u>PF</u> , 109)	half-smothered (<u>L</u> , 238)
half-hidden (<u>BS</u> , 232)	half-tickle (<u>BS</u> , 158)
half-keep (<u>LH</u> , 243)	half-tingle (<u>BS</u> , 152)
half-literatus (<u>BM</u> , 166)	half-turn (<u>P</u> , 198; <u>A</u> , 187)
half-mask (<u>G</u> , 217, 218)	half-undressed (<u>PE</u> , 224)
half-mischief (<u>KQK</u> , 39)	half-wake (<u>AU</u> , 78)
hypercriticizing (<u>SO</u> , 131)	hypersuspicious (<u>GO</u> , 13)
hyperethical (<u>GO</u> , 40)	
impardonable (<u>A</u> , 467)	inenubilable (<u>PF</u> , 288)
incompleted (<u>L</u> , 213)	inexisting (<u>TT</u> , 59)
indelicate (<u>A</u> , 332)	inexplored (<u>A</u> , 570)
indeterminism (<u>AP</u> , 61)	
interciliary (<u>I</u> , 17)	inter-responses (<u>LH</u> , 243)
interdimensional (<u>P</u> , 118)	intersemestral (<u>SM</u> , 180)
inter-echo (<u>PF</u> , 263)	intertwinkle (<u>SM</u> , 126)
interloop (<u>G</u> , 53)	intertwisted (<u>SM</u> , 124)
internatural (<u>LH</u> , 7)	

⁴⁶ Cf. foresuffer, v. (T.S. Eliot, The Waste Land, III, 1. 243, quoted by G. Leech, A Linguistic Guide, p. 42).

⁴⁷ Valerie Adams (An Introduction to Modern English Word-formation [London, 1973]) lists after-, anti-, back-, counter-, ex-, fore-, etc., under the heading "Compounds Containing Particles" (pp. 113 ff.).

Appendix 5.2

intraoptical (<u>BS</u> , 190)	intra-racial (<u>L</u> , 192)
many-chinned (<u>PF</u> , 145)	many-terraced (<u>UT</u> , 150)
many-clawed (<u>M</u> , 67)	many-windowed (<u>SM</u> , 30)
mid-April (<u>LD</u> , 58)	mid session (<u>LH</u> , 82)
mid-bar (<u>A</u> , 81)	midsong (<u>PF</u> , 49)
mid-bridge (<u>P</u> , 14)	midstairs (<u>L</u> , 297)
mid-composition (<u>L</u> , 310)	midstream (<u>A</u> , 354)
mid-curtsey (<u>PF</u> , 213)	midstroke (<u>PF</u> , 90)
mid-hip (<u>TD</u> , 11)	midway (<u>A</u> , 430)
mid(-)sentence (<u>G</u> , 206; <u>A</u> , 311)	mid-word (<u>DF</u> , 232)
miscodings (<u>A</u> , 161)	
multi-colored (<u>SL</u> , 139)	multisegmented (<u>I</u> , 96)
multifaceted (<u>G</u> , 176)	multistoried (<u>TD</u> , 28)
near-cretin (<u>PF</u> , 274)	near-mirage (<u>LH</u> , 170)
near-genius (<u>A</u> , 28)	near-synonym (<u>A</u> , 431)
near-ham (<u>PF</u> , 273)	
nonapplied (<u>C</u> , 257)	non-gentle (<u>A</u> , 352)
nonart (<u>A</u> , 424)	non-humdrum (<u>LH</u> , 98)
non-attire (<u>LH</u> , 184)	nonillustrated (<u>SM</u> , 138)
non-Audubon (<u>A</u> , 47) ⁴⁸	non-Laodicean (<u>L</u> , 148)
non-bather (<u>P</u> , 127)	nonlastingness (<u>A</u> , 585)
non-cardial (<u>LH</u> , 123)	nonlethal (<u>SM</u> , 197)
nonclandestine (<u>A</u> , 502)	nonlogic (<u>TT</u> , 31)
nonconcomitantly (<u>L</u> , 49)	non-masculine (<u>LH</u> , 250)
non-completion (<u>RB</u> , 148)	non-ordinary (<u>LH</u> , 225)
non-cutlet (<u>LH</u> , 209)	nonterrestrial (<u>KQK</u> , 202)
nondiscrimination (<u>SM</u> , 185)	non-thingness (<u>A</u> , 27)
nondriver (<u>BS</u> , 225)	non-unionist (<u>SM</u> , 297)
non-erotic (<u>A</u> , 354)	non-undressable (<u>PF</u> , 53)
non-existing (<u>PE</u> , 230)	nonutilitarian (<u>SM</u> , 125)
non-flyer (<u>LE</u> , 22)	non-usual (<u>SM</u> , 73)
no-time (<u>KQK</u> , 33)	

⁴⁸ John James Audubon (1785-1851), a French-born American naturalist and painter.

Appendix 5.2

- omnivivacious (SM, 42)⁴⁹
- out-England (RL, 42) out-Nature (SM, 301)
- outflung (L, 51) outtug (SM, 301)
- overadaptive (P, 50-1) overgorge (RC, 59)
- over-affectionate (LH, 112) overmerry (PF, 255)
- over-fond (KQK, 33) overquoted (P, 32)
- postlactic (SM, 299) post-Noët (A, 520)⁵⁰
- praedormital (BS, 11) praedormitary (SM, 33)
- pre-accessionally (SR, 191) pre-funeral (L, 101)
- pre-announce (A, 353) pre-Humbertian (L, 221)
- pre-Cantabrigian (LH, 20) prematutinal (G, 133)
- pre-chess (DF, 164) pre-nubile (L, 21)
- pre-dolorian (L, 266)⁵¹ prepupational (A, 56)
- predormient (A, 345) pre-Tartar (A, 9)
- predormitary (A, 22) pre-tunnel (A, 105)
- predormitory (TT, 58) prevocal (BS, 115)
- pre-emblematize (A, 374)
- pretersensuous (G, 190)⁵²
- pseudoartistic (GL, 195) pseudo-Pickwickian (GO, 90)
- pseudobrutal (G, 362) pseudo-Scotch (DS, 74)
- quasi-Goethian (EO, III, 93) quasi-seignioral (SM, 210)
- quasi-paternal (LH, 11)
- rearview (LH, 173)
- rebelch (G, 376) reclip (BS, 55)
- rebribe (A, 433) re-collector (LH, 225)
- recase (AA, 100) recouple (LH, 194)
- rechew (G, 376) recowl (A, 360)
- re(-)click (KQK, 230; A, 397) re(-)cross (LD, 72, 115; DF, 136; L, 156; SM, 135, 262; A, 72, 510)

⁴⁹ G. Hicks calls Nabokov's use of the word "one of the happiest inventions" ("A Man of Many Words", 31).

⁵⁰ A French brand of (famous) champagne.

⁵¹ From Dolores (Lolita) and Latin *dolor* 'pain'.

⁵² H. Marchand, The Categories and Types of Present-Day English Word-Formation, mentions pretersensual (p. 185).

Appendix 5.2

- recurtain (LH, 105)
 recurved (BS, 208)
 redictate (A, 578)
 redot (LI, 89)
 re-echo (BS, xvii)
 re-English (SM, 12)
 re-evolve (A, 477)
 refashion (LH, 122)
 refeel (SM, 111)
 re-fork (L, 15; A, 531)
 re-glean (LH, 248)
 re-grin (P, 160)
 rehash (I, 111)
 reintroduction (A, 302)
 rekneel (A, 113)
 re-lick (SM, 24)
 relinger (TT, 44)
 rememoration (P, 185)
 re-mouth (LH, 87)
 remuzzle (BS, 55)
 re-nobody (L, 296)⁵³
 re-nonsense (L, 271)
 re-offend (PF, 280)
 re-pane (PF, 252)
 repattern (LH, 97)
 retroconscious (LH, 225)
 semiacquiescence (TT, 16)
 semi-animated (L, 297)
 semi-assumed (A, 48)
 semi-divorced (A, 151)
 semi-dreamlike (G, 191)
 semi-encircle (A, 31)
 semi-English (GL, 54)
 semievent (P, 198)
 semi-existence (KQK, 202)
⁵³ Cf. "Repersonne" (L, 271).
- re-pick (KQK, 116)
 repoint (BS, 216)
 repowder (SM, 155; LH, 82)
 re-press (A, 174)
 rereader (A, 19)
 reshake (A, 463)
 reshift (PF, 85)
 reshufflings (LH, 85)
 re-shout (L, 75, 276)
 re-slam (L, 68)
 retake (PF, 33, 50; LH, 105)
 retaste (KQK, 146; PF, 280; TT, 47)
 retelephone (PF, 259)
 retest (LS, 107)
 retingle (A, 73)
 retransform (LH, 145)
 re-turned-on (A, 375)
 re-tuxedoed (KQK, 219)
 re-version (SM, 12)
 re-vibrations (I, 11)
 Reword (A, 9)
 rework (SM, 14; A, 121)
 Re the "dark-blue" allusion (A, 9)
 retrostruct (A, 309)
 semi-extinct (A, 55)
 semi-illuminated (G, 235)
 semi-insane (G, 201)
 semi-intentionally (BS, 107)
 semimilitary (BS, 144)
 seminude (L, 58)
 semi-obscurity (TS, 27)
 semiphantom (VM, 78)
 semipolice (BS, 198)

Appendix 5.2

semiprohibited (<u>G</u> , 255)	semi-security (<u>AL</u> , 120)
semi-reality (<u>I</u> , 83)	semi-sleep (<u>I</u> , 83)
semisalute (<u>BS</u> , 208)	semi(-)smile (<u>BS</u> , 206; <u>L</u> , 229; <u>A</u> , 391)
semi-secret (<u>A</u> , 42)	semi(-)translucent (<u>LA</u> , 161; <u>L</u> , 55)
subcompartment (<u>A</u> , 574)	subsaddle (<u>SM</u> , 209)
subgramineal (<u>G</u> , 101)	subthematically (<u>BS</u> , xiv)
submental (<u>RL</u> , 27)	
supermatrimonial (<u>BS</u> , 193)	super-voluptuous (<u>L</u> , 19)
super-truthful (<u>AS</u> , 136)	
sur-royally (<u>A</u> , 4)	ultrathin (<u>GL</u> , 64)
tripersonal (<u>P</u> , 49)	ultra-urningism (<u>SR</u> , 211)
unarboreal (<u>TT</u> , 62)	unlovableness (<u>TT</u> , 63)
unban (<u>A</u> , 471)	unlowered (<u>DF</u> , 91)
unbooklike (<u>G</u> , 72)	unmanicured (<u>BS</u> , 147)
uncaressed (<u>KQK</u> , 35)	unmind (<u>L</u> , 176) ⁵⁴
uncaterpillarish (<u>A</u> , 55)	unmothlike (<u>SM</u> , 125)
un-Celtic (<u>L</u> , 190)	unpampered (<u>SM</u> , 249; <u>P</u> , 45)
unclick (<u>A</u> , 12, 369)	unposted (<u>A</u> , 16)
unclip (<u>BS</u> , 54; <u>P</u> , 173)	unprovidenced (<u>A</u> , 521)
uncurbable (<u>A</u> , 390)	unraped (<u>L</u> , 68)
undeodorized (<u>PF</u> , 229)	unrecognition (<u>DS</u> , 204)
undismissable (<u>P</u> , 23)	unsee (<u>SM</u> , 310)
unembraced (<u>SM</u> , 85)	untack (<u>P</u> , 146)
unfur (<u>A</u> , 411)	untelescoped (<u>DF</u> , 228)
ungenmed (<u>A</u> , 188)	untownishness (<u>SM</u> , 183)
unhobble (<u>A</u> , 18)	untrembling (<u>E</u> , 87)
uninked (<u>SO</u> , 84)	ununbuttonable (<u>A</u> , 513)
uninquisitive (<u>L</u> , 200)	un-veto (<u>L</u> , 198)
unlearn (<u>SO</u> , 103)	unwintery (<u>CH</u> , 23)
unlesbian (<u>A</u> , 354)	
undermargine (<u>LH</u> , 31)	
upcheeked (<u>A</u> , 43)	upcurve (<u>A</u> , 322)

⁵⁴ Cf. "un-birthday present" (Lewis Carroll, Through the Looking-Glass [New York: Centennial Edition, 1965], p.92).

Appendix 5.3

5.3 Suffixation⁵⁵

apostrophizable (<u>A</u> , 224)	druggable (<u>KQK</u> , 182)
uncurbable (<u>A</u> , 390)	inenubilable (<u>PF</u> , 288)
deprecable (<u>A</u> , 78)	guillotizable (<u>A</u> , 581)
undismissable (<u>P</u> , 23)	unriddable (<u>G</u> , 127)
nymphage (<u>L</u> , 68, 176)	
amphiphorical (<u>BS</u> , 61)	matitudinal (<u>L</u> , 163)
amphoral (<u>EO</u> , III, 215)	mnemoptical (<u>TT</u> , 3)
chronographical (<u>A</u> , 540)	oneirological (<u>A</u> , 15)
commutational (<u>LA</u> , 161)	panical (<u>UT</u> , 159) [<u>OED</u> : rare]
concubital (<u>A</u> , 417)	perceptional (<u>E</u> , 24)
cosmetological (<u>SO</u> , xii)	Petrarchal (<u>SM</u> , 230) [listed in <u>OED</u>]
diaphragmal (<u>L</u> , 308)	prepupational (<u>A</u> , 56)
praedormital (<u>BS</u> , 11)	recuperational (<u>A</u> , 313)
epillogical (<u>A</u> , 528)	solipsismal (<u>SO</u> , 136)
epitaphical (<u>SM</u> , 57)	stipal (<u>SM</u> , 43)
gnostical (<u>I</u> , 65)	topsy-turvical (<u>PF</u> , 63)
lectorial (<u>LH</u> , 87)	
alberghian (<u>A</u> , 521)	Bourbonian (<u>A</u> , 459)
callipygian (<u>A</u> , 348)	pre-dolorian (<u>L</u> , 266)
dorean (<u>A</u> , 197) ⁵⁶	quasi-Goethian (<u>EO</u> , III, 93)
Pninian (<u>P</u> , 15, 39, 41, 66, 187)	Gogolian (<u>G</u> , 227, 236; <u>P</u> , 75; <u>GO</u> , <u>passim</u>)
Baghdadian (<u>SM</u> , 244)	Hecatean (<u>A</u> , 394)
Betelgeusian (<u>LH</u> , 249)	Hogarthian (<u>EO</u> , II, 524)
Böcklinian (<u>GL</u> , 138)	Humbertian (<u>L</u> , 221)
Boschean Boschian (<u>L</u> , 237; <u>A</u> , 436; <u>EO</u> , II, 512)	Jamesian (<u>VS</u> , 228)
Botticellian (<u>BS</u> , 116; <u>L</u> , 66; <u>LH</u> , 130)	Kareninian (<u>A</u> , 28)
	Knightian (<u>RL</u> , 164)

⁵⁵ Similar to the examples listed in Appendix 5.2, the words in this Appendix are grouped somewhat eclectically; included are suffixes, semi-suffixes, and compound-like combinations. Most of the meanings are evident, particularly if considered within the context.

⁵⁶ The word derives from doria, n. 'A cotton cloth having stripes of varying widths' (NSD); SOED has: Doria, dorea [Hindi doriva striped] A kind of striped Indian muslin.

Appendix 5.3

- Koldunovian (LI, 83, 86) Pandean (A, 390)
Leibnitzian (EO, III, 30) Petersburgian (GL, 30)
Lermontovian (AS, 129) Pushkinian (SM, 224)
Leskovian (P, 12) rosacean (A, 416)
Lilithian (LH, 138) Schillerian (G, 241)
Lutwidgean (TT, 40) Staudingerian (SN, 124)
Marcopolian (RL, 28) Timonian (PF, 308)
Medusean (A, 444) Turgenevian (G, 162, 277; SN,
135; A, 249)
Montparnassian (SF, 18) Westinghousian (SM, 145)
muzhikian (LH, 219) Zemfirian (L, 245) [see AL,
412]
Ophelian (A, 394)
logomancy (L, 252)
praedormitory (SM, 33) mammillary (A, 352) [WID: mam-
millary]
predormitory (A, 22) routinely (G, 118) [OED: rare]
arcate (A, 417) [from arc, n.] parturiate (LH, 94) [from
parturition, n.]
defenestrate (LH, 58) [from
defenestration, n.]
chamelionization (A, 339) [from chamelionize, v. 'to change
colour like a chamelion' (OED)]
decorpitation (BS, 159)⁵⁷ [an analogy formation on the model
of decapitation 'severing the head (from the
body)' (Latin caput 'head'): decorpitation 'sev-
ering the body (in two parts)' (Latin corpus
'body'); cf. the following example]
deoculation (BS, 219) [de- 'remove from' & ocul(us) 'eye'
& -ation 'action or process': 'removal of the
eyes']
discarnation (LH, 194) [from discarnate, a. 'incorporeal']
facetiation (PF, 21) [a suggestive coinage combining face-
tiae, n.pl. with facets, n.pl. and facetious, a.]
nebulation (PF, 224) [used in the figurative sense of 'making
foggy, obscuring'; a "mistification" (nebula
Latin 'mist, fog')]

57

"Baron Munchausen's horse-decorpitation story" is found in R. E. Raspe's version of the baron's adventures, who relates how Munchausen's "spirited Lithuanian" was cut in two by a portcullis which was suddenly lowered when the baron was riding into a fortified town; the horse was later miraculously sown together again.

Appendix 5.3

physiognomization (L, 292) [from physiognomy, n. and physiognomize, v. 'to examine or study physiognomically; to deduce the character of from physiognomy' (OED)

dictatordom (<u>A</u> , 580)	paperdom (<u>GO</u> , 160)
ingledom (<u>PF</u> , 104) [arch.]	princessdom (<u>A</u> , 415)
officialdom (<u>GO</u> , 22, 56)	readerdom (<u>BS</u> , 29; <u>LL</u> , 49)
alpenstocked (<u>TT</u> , 51) ⁵⁸	frock-coated (<u>BS</u> , 11)
antlered (<u>A</u> , 4)	fuchsined (<u>RL</u> , 192)
aproned (<u>SM</u> , 84; <u>L</u> , 12; <u>TT</u> , 3)	gauntleted (<u>G</u> , 365)
armpitted (<u>VS</u> , 234)	garden-gloved (<u>PF</u> , 86)
bedsheeted (<u>A</u> , 473)	headphoned (<u>LH</u> , 194)
bottomed (<u>SM</u> , 302)	heeled (<u>P</u> , 113)
braceleted (<u>SM</u> , 248)	heliced (<u>DE</u> , 17)
breeched (<u>C</u> , 262)	hunchbacked (<u>UT</u> , 153; <u>SL</u> , 139)
caparisoned (<u>BS</u> , 135; <u>TT</u> , 100)	karakul-collared (<u>SM</u> , 234)
capitalized (<u>TS</u> , 28)	kidgloved (<u>AP</u> , 66)
checker-capped (<u>SM</u> , 192)	knickerbockered (<u>SM</u> , 192)
chinesed (<u>L</u> , 194)	linden-treed (<u>SM</u> , 30)
columned (<u>SM</u> , 307)	mackintoshed (<u>LH</u> , 68)
corseted (<u>AP</u> , 66)	membraned (<u>C</u> , 259)
coxcombed (<u>I</u> , 67)	mustachioed (<u>I</u> , 66)
cryptogrammed (<u>P</u> , 157)	night-shirted (<u>TT</u> , 18)
cumberbundled (<u>A</u> , 149)	paletoted (<u>BS</u> , 34)
dandruffed (<u>BS</u> , 30)	peacocked (<u>VS</u> , 220)
discomfited (<u>A</u> , 86)	petticoated (<u>A</u> , 172)
easeled (<u>L</u> , 293)	platformed (<u>LH</u> , 87)
eyelashed (<u>GO</u> , 151)	pince-nez'd (<u>DS</u> , 89)
flannelled (<u>L</u> , 12)	pockmarked (<u>I</u> , 123)
fox-furred (<u>SM</u> , 90)	poker-faced (<u>L</u> , 123)
frilled-shirted (<u>A</u> , 271)	potbellied (<u>GB</u> , 93)

⁵⁸ H. Marchand (The Categories and Types of Present-Day English Word-Formation, pp. 264-67) lists -ed forms as suffixes; some of the examples listed in the Appendix might also be considered compounds. The suffix signifies 'wearing' (e.g., braceleted), 'having' (e.g., mustachioed), 'provided with' (e.g., bedsheeted), 'making, showing' (e.g., poker-faced), or 'like, resembling' (e.g., starfished).

Appendix 5.3

pajamaed (<u>L</u> , 191)	sticking-plastered (<u>TT</u> , 101)
raincloaked (<u>DF</u> , 141)	stockinged (<u>AA</u> , 95)
revolvered (<u>G</u> , 317)	straw-hatted (<u>PF</u> , 96)
riding-breeched (<u>PF</u> , 101)	technicolored (<u>BS</u> , 186; <u>P</u> , 196; <u>A</u> , 370)
robed (<u>L</u> , 84)	tented (<u>A</u> , 375)
sandalled (<u>L</u> , 84)	trellised (<u>G</u> , 339)
sea-gowned (<u>BS</u> , 114) [obs.]	trench-coated (<u>V</u> , 215)
shadowed (<u>I</u> , 57)	tweed-coated (<u>SM</u> , 192)
splay-footed (<u>EO</u> , II, 347)	verglased (<u>LA</u> , 167)
unstanzaed (<u>EO</u> , I, 10)	wheeled (<u>P</u> , 113)
starfished (<u>L</u> , 201)	
coupleteer (<u>BM</u> , 168)	
arabesquer (<u>G</u> , 250)	palanquiner (<u>LH</u> , 146)
bore-baiter (<u>A</u> , 4)	total-recaller (<u>A</u> , 394)
sun-basker (<u>A</u> , 520)	shadowgrapher (<u>PF</u> , 180)
fine-dayer (<u>L</u> , 181)	swooner (<u>L</u> , 144) ⁵⁹
humdrummery (<u>SO</u> , 118) ⁶⁰	magnanery (<u>A</u> , 404) ⁶¹
cubistry (<u>A</u> , 56)	nymphetry (<u>L</u> , 192)
Berlinese (<u>LD</u> , 114)	
Bardotesquely (<u>LS</u> , 150)	lautrecaquesque (<u>A</u> , 461)
caravagesque (<u>A</u> , 141)	Luini-esque (<u>LD</u> , 22)
Chateaubriandesque (<u>L</u> , 147)	Marlenesque (<u>L</u> , 53)
gypsyesque (<u>GL</u> , 105)	mediumesque (<u>A</u> , 577)
Kafkaesque (<u>P</u> , 86)	Oneginesque (<u>EO</u> , II, 448)
Kremlinesque (<u>SF</u> , 25)	George-Sandesque (<u>G</u> , 21)
lautréamontesque (<u>A</u> , 461)	waltwhitmanesque (<u>BS</u> , 95)
Negress (<u>L</u> , 120, 158)	translatress (<u>V</u> , 213)
Swissess (<u>A</u> , 441)	

⁵⁹ WID defines the word's meaning as 'one that swoons or causes swooning'; here: 'a garment that evokes or produces a swoon'; see A. Appel's explanation (AL, 380).

⁶⁰ Formed in analogy with humbuggery (SO, 58), duncery (SO, 114), etc.

⁶¹ OED lists magnanerie, n. 'A silkworm house'.

Appendix 5.3

cushionet (<u>L</u> , 158)	nymphet (<u>L</u> , passim; <u>SM</u> , 203; <u>PF</u> , 202, 296, 315; <u>A</u> , 111, 140, 218, 229, 392; <u>LH</u> , 29, 36, 173, 180; <u>SO</u> , 93, 133, 216)
delphinnet (<u>A</u> , 416) ⁶²	
barroomette (<u>L</u> , 298)	rhymesterette (<u>P</u> , 180)
colleenette (<u>A</u> , 216)	snackette (<u>A</u> , 582)
guillotinet (<u>DS</u> , 219)	voilette (ASL, 146)
"pedagoguette" (<u>I</u> , 87)	wardette (<u>LH</u> , 146)
cesspoolful (<u>L</u> , 46)	strainful (<u>LH</u> , 180)
fleshful (<u>DS</u> , 88)	urgeful (LL, 61; SR, 198)
beasthood (<u>L</u> , 239)	father-in-law-hood (<u>A</u> , 463)
seerhood (UT, 150)	
acrophobic (LA, 167)	hostelic (<u>P</u> , 124)
acrosonic (<u>L</u> , 88)	hydrotic (TI, 123)
allobiotic (TE, 127)	mirabilic (<u>A</u> , 19) ⁶³
amphoric (<u>P</u> , 41; <u>LS</u> , 156)	mythographic (<u>GL</u> , 164)
apotheotic (<u>EO</u> , II, 185)	nymphic (<u>L</u> , 18, 23)
cacographic (<u>DS</u> , 90)	paramnesic (<u>A</u> , 510)
Casanovanic (<u>A</u> , 198, 418)	phantomatic (<u>E</u> , 35)
catoptromantic (<u>EO</u> , II, 499)	phantomic (<u>A</u> , 540)
Cincinnati (<u>I</u> , 65)	philatelistic (<u>DS</u> , 125)
concettic (<u>EO</u> , III, 500)	photomatic (<u>LH</u> , 27)
congeric (<u>LH</u> , 250)	prostatic (<u>L</u> , 255)
constructivistic (<u>L</u> , 242)	selenotropic (<u>EO</u> , II, 282)
cretinic (<u>A</u> , 504)	Skotomic (<u>BS</u> , 94) [after the fictional writer and phi- losopher Skotoma]
cryptogrammic (<u>L</u> , 252)	therapeutic (<u>A</u> , 27)
ectoplastic (<u>BS</u> , 115)	viatic (<u>GL</u> , 25, 161; <u>P</u> , 187; <u>G</u> , 226; <u>L</u> , 161, 221; <u>A</u> , 320, 359, 412; <u>LH</u> , 156; <u>EO</u> , II, 31 & III, 273) [see <u>AL</u> , 385]
epidermic (<u>SM</u> , 297)	violinic (<u>G</u> , 254)
epidotic (<u>G</u> , 128)	
fata-morganic (<u>LH</u> , 123)	
"galvanobiotic" (<u>KQK</u> , 193)	
grobianistic (<u>G</u> , 222)	

⁶² The word is used in reference to Ada's homo- and hetero-
sexual experiences (delphian 'characterized by ambiguity').

⁶³ See C. Proffer's explanation of the word ("a trilingual
pun") in "Ada as Wonderland", p. 255.

Appendix 5.3

gnomide (L, 256)
cocufy (EO, III, 49)
juvenilify (A, 543)
nacrine (KQK, 23; A, 78)
alpenstockish (A, 305)
Austen-maidenish (A, 413)
blackmailerish (A, 406)
Blok-ish (G, 50)
bruegelish (A, 401)
burgherish (G, 178)
uncaterpillarish (A, 55)
celluloidish (SM, 26)
dryish (P, 191)
emptyish (DF, 173; GL, 193)
etherish (SM, 168)
faunish (L, 110)
highschool-girlish (SM, 249)
hangoverish (L, 261)
clitorism (A, 394)
heterosexualism (PF, 176)
mechanicalism (A, 338, 342)
olfactivism (GO, 4)
bimanist (PF, 66)
biograffitist (LH, 226)
capsulist (A, 580)
cinematist (A, 514, 516)
anticomedoist (PF, 279)
celestiologist (LH, 45)
cryptogrammatist (A, 390)
factitude (A, 476)
detumify (A, 577)⁶⁴
heavyish (LD, 217; LL, 50;
SM, 143; L, 97)
Hindooish (A, 53)
holidayish (Lil, 12)
Humbertish (L, 37)
linenish (L, 234)
mallowish (TT, 40)
medievalish (TT, 81)
"paphish" (A, 368)
sewerish (L, 147)
spitterish (KQK, 4)
stalish (VS, 225)
mustard-after-dinnerish (EO,
III, 32)
reverism (EO, II, 169)
rhetorism (BS, 76)
staticism (G, 150)
left-wingism (TT, 22)
ignicologist (A, 116)
anti-Pninist (P, 141)
sacrilegist (VM, 73)
thesialist (A, 344)
versionist (A, 247)
undinist (L, 252)
mollitude (GL, 59; SR, 210; A,
353, 473; SO, 244-5, 255)

⁶⁴ WID lists only tumefy, v.; cf. "a tumefied purple nose" (p. 126).

Appendix 5.3

consumability (<u>PF</u> , 232)	sordidity (<u>A</u> , 406)
gagality (<u>A</u> , 472)	'subunguality" (<u>DS</u> , 98)
scuddability (<u>EO</u> , III, 518)	
ascentive (<u>A</u> , 553) [<u>WID</u> & <u>OED</u> : <u>ascensive</u> , a.]	
Byronize (<u>EO</u> , II, 171, 188)	Leninize (<u>P</u> , 8)
californize (<u>A</u> , 199)	Moslemize (<u>EO</u> , III, 282)
Gallicize (<u>EO</u> , II, 538)	Pninize (<u>P</u> , 35, 69)
genteelize (<u>A</u> , 323)	Procrusteanize (<u>L</u> , 266)
gogolize (<u>GO</u> , 144) ⁶⁵	Proustianize (<u>L</u> , 266)
iambize (<u>EO</u> , III, 211)	pseudonymize (<u>PF</u> , 236)
iberize (<u>SO</u> , 53)	solipsize (<u>L</u> , 62)
"juvenize" (<u>A</u> , 252)	versionize (<u>TT</u> , 91) ⁶⁶
babikin (<u>DF</u> , 132)	ciderkin (<u>EO</u> , II, 223)
bottekin (<u>G</u> , 241)	farmannikin (<u>A</u> , 36)
cadaverkin (<u>UT</u> , 151)	slumkin(-lumpkin) (<u>DS</u> , 19)
bookless (<u>PF</u> , 194) ⁶⁷	orbitless (<u>A</u> , 373)
boyless (<u>A</u> , 375)	pantless (<u>SF</u> , 8)
carless (<u>KQK</u> , 155)	partitionless (<u>CCL</u> , 95)
dialogueless (<u>DF</u> , 8)	penless (<u>PF</u> , 65)
dinnerless (<u>A</u> , 476)	question-markless (<u>LH</u> , 185)
eyebrowless (<u>A</u> , 49)	reliefless (<u>I</u> , 207)
footboardless (<u>A</u> , 419)	shaveless (<u>BS</u> , 45)
Frenchless(ly) (<u>SM</u> , 114)	showerless (<u>L</u> , 148)
giftless (<u>TD</u> , 10)	slipperless (<u>L</u> , 61)
helmetless (<u>SM</u> , 130)	stool-less (<u>L</u> , 244)
humbertless (<u>LS</u> , 161)	tieless (<u>A</u> , 195, 444)
Lo-less (<u>L</u> , 64)	Van-less (<u>A</u> , 335)
lootless (<u>A</u> , 69)	w-less (<u>A</u> , 360)
Margot-less (<u>LD</u> , 103)	

⁶⁵ The verb contains the name Gogol and involves a pun on goggle-eyed.

⁶⁶ OED lists the verb with the meaning: 'to render into another language, to translate'.

⁶⁷ WID: 'arch. unlearned, unscholarly'; here the meaning is 'having no books'.

Appendix 5.3

barrelet (PE, 243)	flowlet (A, 24)
bearlet (A, 484)	hairlet (LH, 227)
beardlet (A, 73)	heartlet (DS, 191)
bridgelet (SM, 132)	nipplet (A, 118)
Canalet (LH, 210)	poodlet (A, 37, 456)
covelet (L, 87)	truthlet (UT, 172)
faunlet (L, 19, 171; PF, 123; A, 355; SO, 216)	vasolet (SM, 127; A, 289, 419)
flaglet (TT, 64)	wartlet (A, 513)
accordionlike (I, 55) ⁶⁸	Caesar-like (TD, 10)
Ada-like (A, 201)	candy-like (SM, 308)
altolike (SF, 7)	caromlike (UT, 150)
arborlike (PF, 89, 287)	cat-like (A, 319)
archlike (BA, 179)	cathedral-like (G, 55)
Atlas-like (RL, 19)	catkin-like (SM, 210)
ballet-like (L, 305)	cattle-like (G, 93)
bar-like (L, 307)	chalet-like (R, 107)
barnlike (DS, 218)	chapel-like (SM, 215)
bead-like (LH, 11)	chorea-like (SL, 137)
Beethovenlike (ES, 194)	castrato-like (PE, 223)
Bible-like (PF, 166)	circuslike (S, 160)
birdlike (T, 116)	clawlike (I, 106)
Bismarck-like (DS, 44)	claylike (I, 107)
bivouac-like (G, 367)	cometlike (TI, 120)
blin-like (A, 135)	couvade-like (SM, 297)
blossom-like (L, 120)	cow-like (L, 128)
boxlike (DS, 34)	crape-like (UT, 158)
boy-like (C, 262)	cronelike (S, 165)
brainlike (PF, 130)	cupboard-like (LE, 12)
bridelike (L, 129)	dacha-like (LH, 130)
brigand-like (SM, 246)	diamond-like (KQK, 13, 133)
unbooklike (G, 72)	dodo-like (SM, 116)
Buddha-like (SM, 105)	doe(-)like (L, 201; A, 484)
businesslike (L, 94)	doglike (VM, 71)

⁶⁸ H. Marchand (The Categories and Types of Present-Day English Word-Formation, p. 356) lists the -like forms as semi-suffixes.

Appendix 5.3

- doll-like (SF, 19)
 doomlike (I, 30)
 dovelike (GL, 77)
 dreamlike (KQK, 69; CP, 111; BS, 225; G, 191; A, 280; TT, 93; LH, 70, 211)
 dummylike (NT, 57)
 elf-like (L, 214)
 epileptic-like (A, 390)
 facelike (CP, 105)
 fish-like (FP, 33; TT, 54)
 flaglike (I, 45)
 flip-like (BS, 55)
 galette-like (SM, 169)
 Garshin-like (R, 106)
 gelatin-like (DF, 133)
 gemlike (NT, 47; SM, 138; A, 140, 393)
 gnomelike (G, 216)
 Gretchen-like (P, 152)
 grotto-like (TE, 130)
 gruel-like (SM, 119)
 harplike (E, 96)
 helmet-like (KQK, 95)
 hornlike (LI, 84)
 hothouse-like (I, 149; SM, 83)
 immortelle-like (G, 170)
 infusoria-like (BS, xiv)
 insect-like (L, 214)
 jig-like (VS, 232)
 karakul-like (GL, 9)
 King Lear-like (SM, 58)
 shoe-leather-like (I, 108)
 lightning-like (SM, 267)
 locket-like (I, 19)
 luciola-like (PF, 106)
 mägdlein-like (L, 182)
 maggot-like (BS, 7)
 maquis-like (SM, 244)
 masklike (SS, 55)
 metallic-like (SM, 285)
 mirrorlike (GL, 22; DF, 158; AS, 136; D, 17; I, 25)
 moanlike (BA, 182)
 moon-like (G, 73)
 unmothlike (SM, 125)
 mustache-like (SM, 305)
 Narcissus-like (RL, 111-2)
 officelike (CH, 157)
 olisbos-like (L, 96)
 ore-like (L, 309)
 organ-pipelike (SM, 103)
 pagelike (SM, 181)
 palace-like (KQK, 48)
 parchment(-)like (KQK, 3; BS, 32; PF, 90)
 Pascal-like (G, 46)
 peach-like (A, 12)
 peasant-like (G, 292)
 petal-like (LA, 164)
 phantom(-)like (I, 116; PF, 276)
 Pharaohlike (SF, 17)
 philately-like (SM, 124)
 priestlike (LD, 250)
 prisonlike (I, 108; PF, 92)
 prcng-like (I, 55)
 pumalike (BS, 82)
 pumpkin-like (SM, 37)
 puppetlike (TD, 27)
 purse-like (BN, 40)
 rag-doll-like (SM, 190)
 rainbow-like (KQK, 57)
 ray-like (L, 52)
 ridgelike (SM, 135)
 rime-like (SM, 203)
 river-like (PF, 273)

Appendix 5.3

- scissor-like (G, 365)
 seal-like (LD, 112; I, 118)
 sequin-like (LH, 9)
 serpentlike (SM, 244)
 shieldlike (MC, 151)
 sill-like (I, 68)
 skewerlike (TT, 59)
 skunklike (A, 399)
 sledge-like (NT, 53)
 sluglike (G, 122; A, 493)
 snakelike (P, 187)
 stalk-like (SF, 13)
 starlike (BS, 79)
 swordlike (TI, 128)
 tambourine-like (G, 66)
 crotchiness (G, 307)
 gypsiness (SM, 224)
 nicotinelessness (BM, 174)
 non-thingness (A, 27)
 pinkness (L, 46)
 autoid (SM, 299)
 guermantoid (A, 57)⁶⁹
 hymenopteroid (SM, 124)
 hypnotoid (L, 276)
 squitteroo (A, 6) [OED: squitter, n. 'Now dial. diarrhoea' & -(er)oo, a diminutive suffix conveying hyperbole or familiarity (DAS)]
 retrospector (A, 545) [from retrospect, n. & -or; 'one who surveys the past'; cf. words like inspector, etc.]
 praedormitory (TD, 31-2)
 predormitory (TT, 58)
 recapulatory (SM, 22)
 tarnlike (P, 104)
 tendril-like (P, 58)
 tenpinlike (I, 171)
 tortoise-like (LH, 5)
 toylike (L, 214)
 tunnellike (BS, 234)
 umbrella-like (PF, 103)
 vest-like (A, 318)
 violinlike (I, 26)
 "Nuremberg Virgin"-like (A, 521)
 wandlike (SM, 218)
 wart-like (LH, 227)
 wastelike (L, 243)
 yoke-like (BN, 38)
 yuccalike (BS, 132)
 syrupiness (G, 126)
 undeservingness (G, 350)
 unlovableness (TT, 63)
 untownishness (SM, 183)
 wiglessness (PE, 247)
 kiddoid (L, 256)
 Koncheyevoid (G, 355) [after the fictional poet Koncheyev]
 portmantoid (AL, 408)
 telescopoid (BS, 171)
 versificatory (G, 162)
 olefactory (P, 101)⁷⁰

⁶⁹ Cf. Marcel Proust's Le côté de Guermantes.

⁷⁰ From ole- (Latin oleum) 'oil' & -factory 'producing'; Victor's oil colors give him a queasy stomach. The association with olfactory 'relating to the sense of smell' is very appropriate.

Appendix 5.3

orchideous (<u>L</u> , 173; <u>PF</u> , 61) ⁷¹	plumbaceous (<u>L</u> , 113) ⁷²
oysterous (<u>LH</u> , 227)	
windowside (<u>LH</u> , 207)	
closure (<u>PF</u> , 242; <u>EO</u> , III, 298)	iridule (<u>PF</u> , 36; <u>SO</u> , 179) ["a mother-of-pearl cloudlet" (<u>SO</u> , 179)]
criticule (<u>LH</u> , 120, 161; <u>SO</u> , 54)	
campusward (<u>P</u> , 144) ⁷³	liftward (<u>A</u> , 520)
campward (<u>L</u> , 108)	lobbyward (<u>L</u> , 127)
couch-ward (<u>A</u> , 392)	netward (<u>GL</u> , 47)
cuffward (<u>DS</u> , 62)	pantryward (<u>A</u> , 239)
gateway (<u>A</u> , 318)	phoneward (<u>LH</u> , 14)
Grainball-ward (<u>L</u> , 260)	sunriseward (<u>LH</u> , 164)
hallward (<u>P</u> , 102)	tableward (<u>L</u> , 216)
heartward (<u>A</u> , 538; <u>TT</u> , 48)	templeward (<u>P</u> , 44)
kneeward (<u>E</u> , 43)	townward (<u>PF</u> , 287; <u>LS</u> , 163)
cupward (<u>L</u> , 133)	Van-ward (<u>A</u> , 233)
bilboquet-wise (<u>A</u> , 486) ⁷⁴	rainbow-wise (<u>DS</u> , 17)
bracketwise (<u>A</u> , 525)	roof-wise (<u>DS</u> , 20)
cannonwise (<u>BS</u> , 114)	starfish-wise (<u>SM</u> , 297)
claw-wise (<u>FP</u> , 36)	starwise (<u>G</u> , 369)
conveyer-wise (<u>SM</u> , 198)	transom-wise (<u>A</u> , 305)
counterwise (<u>LH</u> , 179)	wedgewise (<u>LH</u> , 245)
knightwise (<u>BS</u> , 7)	Z-wise (<u>SF</u> , 27)
monkeywise (<u>BS</u> , 25)	
(swoony-)baloonny (<u>A</u> , 281)	emery-papery (<u>ASL</u> , 145)
biscuity (<u>SM</u> , 105; <u>L</u> , 17)	haddocky (<u>L</u> , 208)

⁷¹ See A. Appel's explanation of the word (AL, 389); G. Hicks rightly surmised that the adjective is not a variant of orchidaceous, but goes back to the Greek root ("A Man of Many Words", 32).

⁷² Latin plunbeus 'leaden, dull'; perhaps also associates the color of plums; in the context, it modifies the Latinate umbræ 'shadows'.

⁷³ H. Marchand (The Categories and Types, p. 351), quoting words like chimneyward, doorward, and lobbyward, writes: "these words are not in common use".

⁷⁴ Marchand considers -wise a semi-suffix (The Categories and Types, p. 358).

Appendix 5.4

hiccuppy (<u>L</u> , 106)	slanty (<u>A</u> , 197)
jinxy (<u>PF</u> , 158)	swoony(-baloony) (<u>A</u> , 281)
junkety (<u>A</u> , 47)	veily (<u>KQK</u> , 95; <u>A</u> , 563)
milk-pudding (<u>RL</u> , 105)	wafery (<u>L</u> , 166)
pleaty (<u>A</u> , 104)	whimpery (<u>KQK</u> , 133)

5.4 Noun Compounds⁷⁵

airark (<u>A</u> , 543)	dreamwalker (<u>GL</u> , 148)
alderking (<u>PF</u> , 173, 174)	dreamway (<u>PF</u> , 121)
ad-eyebrows (<u>L</u> , 190)	ewes-dropper (<u>A</u> , 381)
bore-baiter (<u>A</u> , 4)	eye-eaves (<u>DS</u> , 39)
boy-knees (<u>L</u> , 122)	fiction-mongers (<u>DS</u> , 53)
breastbuds (<u>L</u> , 127)	firedrops (<u>TT</u> , 35)
breast-cups (<u>A</u> , 478)	flame-flower (<u>L</u> , 136)
breast-kerchief (<u>L</u> , 233)	flick-house (<u>A</u> , 481)
bud-breasts (<u>A</u> , 60)	ghost-horseback (<u>AP</u> , 60)
bud-stage (<u>L</u> , 22)	girl-child (<u>LH</u> , 176)
budtime (<u>LH</u> , 217)	glamour-box (<u>L</u> , 296)
bullybag (<u>L</u> , 239)	goldgout (<u>A</u> , 52)
burst-split (<u>A</u> , 62)	hindercheeks (<u>PF</u> , 197)
chink-gleam (<u>LH</u> , 188)	hint-glint (<u>PF</u> , 79)
cloudways (<u>LH</u> , 245)	hop-flop (<u>PF</u> , 35)
cricket-chirr (<u>GL</u> , 19)	hostlerwife (<u>PF</u> , 252)
day-self (<u>BS</u> , 63)	inkline (<u>A</u> , 45)
dream-man (<u>TT</u> , 60)	kiss-trap (<u>TE</u> , 129)
dream-past (<u>A</u> , 362)	lakescape (<u>L</u> , 90, 106; <u>TT</u> , 28)
dream-producer (<u>SL</u> , 139)	leavesdropper (<u>A</u> , 247)
dream-self (<u>BS</u> , 63)	life-air (<u>BS</u> , 64)

⁷⁵

A number of the noun compounds listed here are closely modelled after existing types, e.g., cloudway (after highway or skyways), dreamwalker (after sleepwalker), lakescape (after landscape or seascape), or moonburst (after sunburst or cloudburst), which are listed in Appendix 6.3. It is often difficult to determine whether both elements of the compound are actually nouns; in some cases the first element may also be a verb or an adjective (e.g., bud-breasts, ripplewake, throb-time, or voickfest).

Appendix 5.4 - 5.5

life-harmony (<u>DS</u> , 55)	ripplewake (<u>PF</u> , 297)
limelife (<u>A</u> , 427)	serpent-mouth (<u>LH</u> , 218)
lipbursts (<u>KQK</u> , 90)	snowscape (<u>SM</u> , 236)
lodger-lover (<u>L</u> , 40)	space-fear (<u>A</u> , 388)
love-ache (<u>L</u> , 209)	space-spook (<u>L</u> , 237)
love-embers (<u>RL</u> , 94)	spine-thrill (<u>L</u> , 54)
mind-pictures (<u>A</u> , 406)	squid-cloud (<u>L</u> , 235)
miracle-worker (<u>TT</u> , 2)	stagewizard (<u>DS</u> , 26)
mirage-shimmer (<u>A</u> , 584)	"sunblick" (<u>A</u> , 286)
moonburst (<u>LH</u> , 228)	sundust (<u>P</u> , 175)
past-gear (<u>BS</u> , 84)	sunfleck (<u>A</u> , 218, 317; <u>LH</u> , 34, 234)
paw-play (<u>SM</u> , 165)	swoon-run (<u>BS</u> , 225)
peach-cleft (<u>L</u> , 119)	sword-swish (<u>A</u> , 537)
pear-head (<u>L</u> , 183)	thought-waves (<u>RL</u> , 160)
pill-spiel (<u>L</u> , 130)	throb-time (<u>L</u> , 231)
plum-bloom (<u>TE</u> , 130)	time-terror (<u>A</u> , 388)
poolgirl (<u>A</u> , 111)	torture-caress (<u>A</u> , 61)
pricklepuss (<u>LS</u> , 109)	witchwench(-hair) (<u>A</u> , 80)
puppybodies (<u>L</u> , 21)	yoickfest (<u>A</u> , 238)
raspberry-plush (<u>A</u> , 6)	

Examples of noun compounds with verbs or adjectives as first element:

bubbleblood (<u>L</u> , 306)	strumstring (<u>L</u> , 173)
crazy-mirror (<u>BS</u> , xvi)	turnstyle (<u>A</u> , 503, 504)
"flutterfriends" (<u>A</u> , 250)	roll-wave (<u>A</u> , 9)
pump-joy (<u>A</u> , 286)	witherland (<u>L</u> , 159)

5.5 Adjective Compounds

5.5.1 Adjunct - Verb

a) Adverb - Verb [-ed]

clean-licked (<u>G</u> , 326)	ever-renewed (<u>DS</u> , 36)
crisscross-crusted (<u>BS</u> , 226)	high-divided (<u>A</u> , 282)
dark-tousled (<u>TT</u> , 18)	highcrossed (<u>L</u> , 140)
ever-adolescent (<u>A</u> , 390)	ill-fated (<u>LH</u> , 158)

Appendix 5.5

ill-timed (TD, 16)	seldom-visited (<u>GL</u> , 52)
just-lit (<u>GL</u> , 82)	thick-set (<u>A</u> , 385)
like-colored (<u>G</u> , 97)	well-filled (<u>A</u> , 280)
long-restrained (PE, 250)	well-groomed (<u>SM</u> , 296; <u>P</u> , 44)
long-spent (<u>DS</u> , 112)	well-lit (<u>PF</u> , 282)
long-unseen (<u>A</u> , 482)	well-padded (<u>A</u> , 324)
new-mown (BD, 30)	

b) Adverb - Verb [-ing]

best-looking (<u>LH</u> , 160)	low-darting (<u>TT</u> , 58)
black-knitting (<u>SM</u> , 307)	melancholy-looking (<u>LH</u> , 57)
chestnutty-smelling (<u>BS</u> , 195)	mildest-looking (FP, 31)
cranky-looking (<u>P</u> , 145)	never-entangling (<u>A</u> , 246)
dark-glittering (<u>A</u> , 510)	prospective-looking (<u>LH</u> , 93)
dark-shining (<u>BS</u> , 40)	remote-looking (<u>LH</u> , 93)
dead-shamming (<u>A</u> , 170)	resilient-looking (UT, 153)
dejected-looking (<u>SM</u> , 162)	sad-looking (<u>LH</u> , 158)
dusty-looking (<u>SM</u> , 162)	sheepish-looking (<u>LH</u> , 209)
energetic-looking (V, 213)	slow-curving (<u>TT</u> , 57)
ever-increasing (<u>SM</u> , 59)	smooth-talking (S, 165)
evil-smelling (BA, 181; LI, 85)	soft-looking (<u>A</u> , 111)
festive-looking (<u>I</u> , 16)	sonorous-looking (<u>P</u> , 93)
fluid-looking (<u>PF</u> , 28)	sordid-looking (FP, 38)
foul-smelling (LI, 90; <u>L</u> , 142)	sporty-looking (<u>TT</u> , 52)
fragile-looking (CP, 102)	sticky-looking (VM, 72)
frail-looking (<u>LH</u> , 158)	substantial-looking (BA, 172)
funerary-looking (<u>A</u> , 310)	sweet-swarming (<u>A</u> , 452)
handy-looking (TE, 131)	tropical-looking (<u>SM</u> , 147)
intense-looking (CP, 104)	unemployed-looking (<u>KQK</u> , 110)
irrelevant-looking (<u>LH</u> , 165)	vaporous-looking (<u>A</u> , 413)
languid-looking (S, 160)	virginal-looking (<u>PF</u> , 76)
long-ailing (P, 191)	

5.5.2 Subject - Verb [Noun - Verb (-ed)]⁷⁶

caviar-accompanied (LH, 203) dark-adapted (SM, 110)

⁷⁶ The examples in Appendices 5.5.2, 5.5.4, and 5.5.5, are ordered alphabetically according to the second element, those in Appendix 5.5.3 according to the first element.

Appendix 5.5

bar-adorned (<u>L</u> , 297)	damp-dappled (<u>GL</u> , 196)
star-ashed (<u>UT</u> , 157)	shadow-dappled (<u>AA</u> , 109)
cloud-barred (<u>P</u> , 109)	damp-darkened (<u>SM</u> , 211)
neon-barred (<u>PF</u> , 47)	flower-decked (<u>LH</u> , 107)
mist-beaded (<u>SM</u> , 272)	bird-defiled (<u>TT</u> , 88)
tear-bedabbled (<u>SM</u> , 111)	legend-distorted (<u>A</u> , 280)
woe-begone (<u>G</u> , 310)	flame-dotted (<u>SM</u> , 203)
wine-besotted (<u>BS</u> , 110)	footnote-drugged (<u>P</u> , 143)
blood-bespattered (<u>SM</u> , 262)	routine-drugged (<u>SM</u> , 261)
mud-bespattered (<u>SF</u> , 24)	corduroy-and-chamois-en- cased (<u>SR</u> , 198)
snow-blanketed (<u>SM</u> , 211)	uniform-encased (<u>SM</u> , 26)
west-sun-blinded (<u>LH</u> , 106)	cartoon-engendered (<u>BS</u> , 78)
tear-blinded (<u>TD</u> , 16)	dragon-entwined (<u>A</u> , 248)
amethyst-blotched (<u>PF</u> , 124)	guitar-filled (<u>GL</u> , 30)
shadow-blurred (<u>DB</u> , 109)	moth-flaked (<u>A</u> , 262)
sun-bordered (<u>A</u> , 366)	flannel-fluffed (<u>L</u> , 232)
comparison-born (<u>GO</u> , 96)	mascara-fouled (<u>G</u> , 363)
wind-borne (<u>PF</u> , 14)	palm-fringed (<u>SM</u> , 82)
apple-cankered (<u>A</u> , 168)	comparison-engendered (<u>GO</u> , 81)
sea-changed (<u>SM</u> , 87)	sun-glorified (<u>KQK</u> , 208)
sun-charged (<u>G</u> , 357)	elf-haunted (<u>PF</u> , 239)
witch-charmed (<u>SR</u> , 188)	ghoul-haunted (<u>BS</u> , 38)
rain-chilled (<u>SM</u> , 240)	time-honored (<u>S</u> , 163)
speed-clipped (<u>SM</u> , 307)	sun-illuminated (<u>GL</u> , 85)
conifer-clothed (<u>LH</u> , 156)	medusa-infested (<u>LH</u> , 14)
book-cluttered (<u>I</u> , 118)	nightmare-inherited (<u>LH</u> , 88)
pamphlet-cluttered (<u>PF</u> , 24)	police-inspired (<u>SM</u> , 97)
stump-cluttered (<u>PF</u> , 139)	dandelion-invaded (<u>LS</u> , 148)
screen-corrupted (<u>A</u> , 253)	tear-iridized (<u>SO</u> , 94)
dream-cornered (<u>E</u> , 37)	diaphragm-joined (<u>GL</u> , 108)
valuable-crammed (<u>G</u> , 335)	sun-kissed (<u>L</u> , 158)
cricket-crazed (<u>A</u> , 107)	rime-laced (<u>L</u> , 284)
sun-creamed (<u>PF</u> , 258)	rum-laced (<u>SM</u> , 43)
hand-cupped (<u>A</u> , 100)	sympathy-laden (<u>G</u> , 78)
tweed-cupped (<u>A</u> , 576)	Russian-lapped (<u>A</u> , 24)

Appendix 5.5

sea-licked (<u>SM</u> , 308)	(boiling-)water-soaked (<u>A</u> , 380)
geranium-lined (<u>TT</u> , 44)	blood-spattered (<u>SR</u> , 193; <u>L</u> , 306)
laundry-linked (<u>A</u> , 310)	sun-speared (<u>L</u> , 163)
Lolita-maddened (<u>L</u> , 240)	sun-splashed (<u>TE</u> , 131)
sun-margined (<u>BS</u> , 116)	sun-stamped (<u>SM</u> , 198)
rose-margined (<u>SM</u> , 138)	cable-stitched (<u>LH</u> , 38)
dusk-mellowed (<u>L</u> , 148)	silver-stoppered (<u>LD</u> , 61)
success-minded (<u>LH</u> , 174)	shade-streaked (<u>A</u> , 318)
persiflage-misted (<u>SM</u> , 257)	spark-streaked (<u>SM</u> , 145)
orchid-ornamentalized (<u>L</u> , 129)	grief-stricken (<u>AP</u> , 73)
death-padded (<u>PF</u> , 221)	awestruck (<u>SL</u> , 136)
Morocco-padded (<u>G</u> , 366)	drought-struck (<u>L</u> , 159)
branch-patterned (<u>SM</u> , 299)	Klieg-struck (<u>L</u> , 278)
anchor-patterned (<u>SM</u> , 111)	stage-struck (<u>L</u> , 202)
sun-pervaded (<u>SF</u> , 28)	wonder-struck (<u>E</u> , 51)
sieve-pitted (<u>PF</u> , 180)	confetti-studded (<u>SM</u> , 239)
rain-pocked (<u>A</u> , 555)	ruby-studded (<u>AP</u> , 60)
moon-polished (<u>SM</u> , 174)	silver-studded (<u>SM</u> , 138)
hand-propped (<u>PF</u> , 288)	hope-suffused (<u>G</u> , 104)
bombast-quilted (<u>BS</u> , 115)	wind-swept (<u>AL</u> , 114)
elbow-raised (<u>LH</u> , 81)	snow-swollen (<u>SF</u> , 10)
tutor-and-governess-raised (<u>SM</u> , 63)	tear-swollen (<u>LH</u> , 250)
wind-rippled (<u>SM</u> , 31)	sunlamp-tanned (<u>KQK</u> , 80)
wire-screened (<u>LA</u> , 164)	office-tied (<u>SM</u> , 299)
rib-shaded (<u>A</u> , 60)	wine-tinged (<u>L</u> , 216)
prunella-shod (<u>A</u> , 302)	lavender-tipped (<u>TT</u> , 104)
skate-shod (<u>GL</u> , 134)	shade-touched (<u>A</u> , 269)
sun-shot (<u>TT</u> , 29, 41)	silver-tufted (<u>RL</u> , 128)
ash-smeared (<u>I</u> , 95)	rose-twined (<u>LH</u> , 251)
clay-smeared (<u>TT</u> , 95)	gold-veined (<u>SR</u> , 203)
ointment-smeared (<u>G</u> , 348)	foam-veined (<u>A</u> , 495)
snow-smothered (<u>SM</u> , 154)	snow-veined (<u>L</u> , 158)
butter-soaked (<u>LH</u> , 203)	sun-warmed (<u>R</u> , 107)
rain-soaked (<u>KQK</u> , 55)	ripple-warped (<u>PF</u> , 143)
urine-soaked (<u>BS</u> , 156)	wind-worried (<u>A</u> , 476)

Appendix 5.5

5.5.3 Verb - Object [Noun - Verb (-ing)]

aim-taking (<u>P</u> , 130)	heart-wounding (<u>A</u> , 471)
anagram-looking (<u>A</u> , 340)	heart-wringing (<u>A</u> , 410)
arm-flailing (<u>A</u> , 44)	heel-clutching (<u>I</u> , 107)
ball-playing (<u>L</u> , 260)	heel-dangling (<u>L</u> , 86)
Bible-reading (<u>L</u> , 260)	hell-dwelling (<u>A</u> , 27)
bum-scraping (<u>PF</u> , 132)	hip-swaying (<u>A</u> , 413)
chalk-biting (<u>LH</u> , 169)	honey-suckling (<u>RL</u> , 92)
chest-expanding (<u>LH</u> , 174)	leaf-mimicking (<u>G</u> , 107)
cloud-piercing (<u>S</u> , 160)	life-quickening (<u>SF</u> , 14)
coin-spilling (<u>SF</u> , 13)	life-suspending (<u>UT</u> , 155)
cream-oozing (<u>KQK</u> , 234-5)	life-transforming (<u>LH</u> , 45)
death-fearing (<u>BM</u> , 165)	life-wrecking (<u>L</u> , 186)
ditch-diving (<u>A</u> , 44)	meter-mending (<u>LH</u> , 44)
dog-walking (<u>LH</u> , 94)	moujik-thrashing (<u>GO</u> , 37)
doll-lashing (<u>A</u> , 126)	mystery-breathing (<u>GL</u> , 131)
doom-fearing (<u>A</u> , 125)	noon-napping (<u>L</u> , 201)
door-holding (<u>BS</u> , 60)	ox-stunning (<u>L</u> , 301)
dung-loving (<u>SM</u> , 133)	pencil-tapping (<u>LH</u> , 51)
dusk-brimming (<u>L</u> , 24)	release-inducing (<u>UT</u> , 163)
earsplitting (<u>TT</u> , 45)	rifle-butt-banging (<u>PF</u> , 131)
ear-torturing (<u>G</u> , 96)	rock-dwelling (<u>LH</u> , 214)
east-facing (<u>LH</u> , 106)	route-finding (<u>LI</u> , 80)
egg-laying (<u>LH</u> , 130)	rump-tickling (<u>A</u> , 367)
fan-wafting (<u>A</u> , 338)	side-splitting (<u>LI</u> , 96)
fault-finding (<u>SS</u> , 52)	silk-ripping (<u>G</u> , 28)
fig-picking (<u>A</u> , 111)	sleep-inducing (<u>LE</u> , 13)
fruit-bearing (<u>KQK</u> , 90)	soul-piercing (<u>CCL</u> , 94)
grain-handling (<u>L</u> , 260)	soul-shattering (<u>L</u> , 19)
gravel-groaning (<u>L</u> , 248)	soul-rending (<u>SM</u> , 295)
groundbreaking (<u>TD</u> , 28)	scul-reshaping (<u>SM</u> , 285)
heart-piercing (<u>LH</u> , 89)	space-cheating (<u>DS</u> , 34)
heart-and-sky-piercing (<u>L</u> , 158)	stamp-emitting (<u>DS</u> , 125)
heartracking (<u>LH</u> , 204)	star-spangling (<u>A</u> , 12)
heart(-)rending (<u>GL</u> , 24, 36; <u>BS</u> , 232; <u>L</u> , 148, 170; <u>A</u> , 361, 410, 511, 551; <u>LH</u> , 53, 61)	table-slapping (<u>A</u> , 333)
	tear-provoking (<u>PF</u> , 90)

Appendix 5.5

teeth-clenching (<u>G</u> , 290)	all-absorbing (<u>DS</u> , 200)
thigh-clapping (<u>SM</u> , 279)	all-beautifying (<u>LH</u> , 213)
tongue-lashing (<u>KQK</u> , 38)	all-consuming (<u>TT</u> , 75)
treasure-concealing (<u>P</u> , 172)	all-engulfing (<u>GL</u> , 20)
waist-slimming (<u>LH</u> , 174)	all-explaining (<u>I</u> , 124; <u>G</u> , 367)
whip-brandishing (<u>SM</u> , 158)	all-permitting (<u>LH</u> , 34)
window-invading (<u>G</u> , 19)	all-pervading (AP, 60; VS, 226;
	all-protecting (<u>I</u> , 124) <u>A</u> , 341)

5.5.4 Comparative

a) Noun - Adjective

dream-absurd (<u>RL</u> , 36)	bug-brown (LE, 19; <u>RL</u> , 134)
peasant-bare (<u>A</u> , 171)	blood-brown (<u>KQK</u> , 225)
blood-black (<u>PF</u> , 59)	country-brown (<u>L</u> , 206)
dust-black (<u>KQK</u> , 5)	gravy-brown (<u>A</u> , 35)
leech-black (<u>LD</u> , 187)	fish-cold (<u>DS</u> , 57)
mirror-black (<u>GL</u> , 153)	leaf-cold (<u>A</u> , 531)
oolala black (<u>L</u> , 109)	wine-dark (UT, 153)
olive-black (SR, 193)	stone-heavy-dead (<u>A</u> , 23)
ruby-black (BD, 38)	gauze-dim (SR, 202)
soot-black (<u>L</u> , 46, 287; RU, 134)	dove-dull (<u>L</u> , 124)
tar-black (<u>G</u> , 194)	phantom-fast (<u>G</u> , 168)
velvet-black (C, 265; <u>SM</u> , 231)	pine-fragrant (<u>BS</u> , 82; <u>A</u> , 393)
honey-blond (<u>I</u> , 53)	cinder-gray (<u>G</u> , 65, 124)
strawberry-blond (<u>L</u> , 270; <u>A</u> , 251)	dream-gray (<u>L</u> , 259)
diamond-blue (<u>LD</u> , 113)	gauze-gray (<u>L</u> , 24)
peacock-blue (<u>LD</u> , 113)	ghost-gray (PE, 227)
shade-blue (<u>KQK</u> , 24)	clouded-glass-gray (<u>L</u> , 206)
smoke-blue (CH, 158; PE, 231; DF, 141; P, 194; <u>G</u> , 129; VS, 232; <u>PF</u> , 274; <u>A</u> , 511)	mist-gray (<u>SM</u> , 278)
snow-blue (<u>SM</u> , 38)	pearl-gray (<u>KQK</u> , 1, 95, 262; VS, 233; UT, 154; <u>RL</u> , 70; <u>L</u> , 23, 291; <u>PF</u> , 76; <u>A</u> , 173)
garland-brief (<u>TT</u> , 36)	rosegray (<u>L</u> , 266)
dew-bright (<u>DS</u> , 160; <u>BS</u> , 65)	slate-gray (G, 135; <u>P</u> , 30)
dream-bright (<u>A</u> , 588)	smoke-gray (P, 198; <u>L</u> , 248)
moon-bright (AU, 88)	Gobelin-green (PE, 231)
snow-bright (RC, 65)	willow-green (<u>A</u> , 198)
bedbug-brown (<u>KQK</u> , 94)	shell-hollow (AL, 118)

Appendix 5.5

Hindu-hypnotic (<u>A</u> , 215)	oporto-red (<u>G</u> , 332)
fluff-light (<u>LH</u> , 209)	vampire-red (<u>KQK</u> , 71)
noodle-limp (<u>SM</u> , 34)	snake-sad (<u>PF</u> , 294)
tapeworm-long (<u>LH</u> , 249)	dream-safe (<u>E</u> , 37)
glans mauve (<u>L</u> , 109)	dream-significant (TD, 20)
hummingbird-mauve (<u>LH</u> , 183)	dream-slow (<u>PF</u> , 99; <u>A</u> , 559)
ash-pale (<u>GL</u> , 22)	dough-soft (<u>A</u> , 512)
ivory-pale (<u>L</u> , 128; <u>A</u> , 340, 465)	mole-soft (<u>A</u> , 386)
moon-pale (<u>L</u> , 85)	velvet-soft (<u>M</u> , 65)
vampire-pale (<u>LH</u> , 96)	blazon-stiff (<u>DS</u> , 119)
veal-pale (<u>KQK</u> , 110)	paunch-thick (<u>LH</u> , 235)
virgin-pale (<u>AU</u> , 79)	mica-thin (<u>G</u> , 53)
sunset-pink (<u>LH</u> , 19)	udder-warm (<u>AL</u> , 114)
doll-pretty (<u>A</u> , 165)	bone-white (<u>SF</u> , 27)
porcelain-pretty (<u>LH</u> , 159)	hound-white (<u>A</u> , 238)
snow-pure (<u>LH</u> , 143)	moon-white (<u>RL</u> , 19; <u>BS</u> , 59; <u>TE</u> , 130)
quantum-quick (<u>SM</u> , 301)	snow-owl-white (<u>SR</u> , 182)
Eden-red (<u>L</u> , 60)	canary-yellow (<u>GL</u> , 57; <u>BM</u> , 175, 178)
raw-flesh-red (<u>A</u> , 151)	maize(-)yellow (<u>L</u> , 248; <u>A</u> , 266)

b) Noun - Verb

windmill flapping (<u>DS</u> , 38)	miter-folded (<u>SM</u> , 144)
monkey-scratching (<u>LH</u> , 39)	lily-livered (<u>RL</u> , 105)
silk-sheening (<u>KQK</u> , 143)	poppy-mouthed (<u>A</u> , 393)
silver-shining (<u>VM</u> , 71)	fan-pleated (<u>CH</u> , 25)
pine-smelling (<u>A</u> , 86)	mummy-wizened (<u>A</u> , 452)
shop-smelling (<u>P</u> , 196)	

5.5.5 Derivational

a) Adjective - Noun [-ed]

Physical Characteristics

downy-armed (<u>L</u> , 78)	scanty-breasted (UT, 155)
plump-armed (<u>LE</u> , 13)	round-browed (<u>GL</u> , 46; <u>TT</u> , 90)
auburn-bearded (<u>P</u> , 179)	indigo-buttocked (<u>A</u> , 253)
wiggly-bottomed (<u>LH</u> , 131)	white-buttocked (<u>TT</u> , 35)

Appendix 5.5

downy-cheeked (<u>DF</u> , 30)	blue-freckled (<u>L</u> , 119)
puffy-cheeked (<u>SR</u> , 208)	bristly-haired (<u>SR</u> , 218)
plump-chested (<u>BD</u> , 33)	carroty-haired (<u>MC</u> , 145)
shaggy-chested (<u>I</u> , 87)	fiery-haired (<u>PF</u> , 26)
Bourbonian-chinned (<u>A</u> , 459)	raven-haired (<u>G</u> , 334)
heavy-chinned (<u>BS</u> , 123)	trim-haired (<u>G</u> , 156)
dark-complexioned (<u>LH</u> , 59)	beefy-handed (<u>A</u> , 312)
fresh-complexioned (<u>G</u> , 120)	ample-haunched (<u>A</u> , 553)
sallow-complexioned (<u>RL</u> , 16)	creamy-haunched (<u>E</u> , 76)
bald-domed (<u>LH</u> , 187)	glossy-haunched (<u>LH</u> , 243)
black-downed (<u>ASL</u> , 149; <u>A</u> , 393)	low-haunched (<u>I</u> , 129)
black-eared (<u>L</u> , 119)	flat-headed (<u>SM</u> , 132)
cold-earlobed (<u>LH</u> , 111)	shaven-headed (<u>G</u> , 134)
soapy-earlobed (<u>L</u> , 59)	snowy-headed (<u>PF</u> , 160)
sharp-elbowed (<u>LD</u> , 115)	broad-hipped (<u>TD</u> , 21)
blear-eyed (<u>SM</u> , 236)	long-jawed (<u>A</u> , 315)
bold-eyed (<u>KQK</u> , 14)	slender-jointed (<u>TT</u> , 34)
cold-eyed (<u>LH</u> , 232)	ample-jowled (<u>P</u> , 154)
glazed-eyed (<u>SM</u> , 220, 282)	blue-jowled (<u>A</u> , 269)
infantine-eyed (<u>P</u> , 179)	rosy-kneed (<u>P</u> , 103)
limpid-eyed (<u>GL</u> , 36)	large-knuckled (<u>E</u> , 38)
liquid-eyed (<u>A</u> , 515)	pink-knuckled (<u>KQK</u> , 28)
misty-eyed (<u>L</u> , 184)	soft-lashed (<u>CP</u> , 104)
shifty-eyed (<u>L</u> , 161)	sooty-lashed (<u>L</u> , 280)
shut-eyed (<u>GL</u> , 33)	blond-legged (<u>KQK</u> , 187)
velvet-eyed (<u>P</u> , 179)	humid-lipped (<u>KQK</u> , 14)
florid-faced (<u>L</u> , 172, 306)	loose-lipped (<u>BS</u> , 237)
naked-faced (<u>A</u> , 232)	shiny-lipped (<u>A</u> , 259)
pleasant-faced (<u>G</u> , 259)	coarse-minded (<u>LH</u> , 121)
strained-faced (<u>SR</u> , 189)	foul-mouthed (<u>KQK</u> , 50; <u>SM</u> , 236)
whiter-faced (<u>A</u> , 390)	redder-mouthed (<u>A</u> , 390)
large-featured (<u>G</u> , 220)	round-musclcd (<u>G</u> , 325)
cold-fingered (<u>LH</u> , 111)	blond-mustached (<u>NT</u> , 49)
loose-fleshed (<u>G</u> , 332)	dark-mustachioed (<u>I</u> , 66)
pink-flushed (<u>LH</u> , 160)	tawny-mustached (<u>KQK</u> , 18)
black-footed (<u>LA</u> , 168)	square-nailed (<u>TT</u> , 81)

Appendix 5.5

fat-naped (<u>P</u> , 40)	gentle-tempered (<u>BM</u> , 165)
cheesy-necked (<u>LH</u> , 180)	vile-tempered (<u>L</u> , 143)
big-nippled (<u>KQK</u> , 181, 225)	gray-templed (<u>P</u> , 105)
fat-nippled (<u>A</u> , 417)	cold-thighed (<u>LH</u> , 180)
florid-nosed (<u>LA</u> , 168; <u>SM</u> , 306)	creamy-thighed (<u>LH</u> , 136)
ripe-nosed (<u>AP</u> , 74)	long-toed (<u>L</u> , 53)
gaunt-profiled (<u>L</u> , 190)	scarlet-tongued (<u>LH</u> , 228)
high-shouldered (<u>SM</u> , 265)	bronze-torsoed (<u>KQK</u> , 76)
steep-shouldered (<u>G</u> , 305)	round-tummied (<u>SR</u> , 205)
tough-sinewed (<u>SR</u> , 208)	swollen-veined (<u>LI</u> , 89)
black-skinned (<u>S</u> , 161)	sly-visaged (<u>P</u> , 130)
cold-skinned (<u>L</u> , 19)	pure-voiced (<u>RL</u> , 12)
olive-skinned (<u>LD</u> , 203)	slim-waisted (<u>A</u> , 39)
thickest-skinned (<u>E</u> , 50)	fair-whiskered (<u>GL</u> , 1)
tight-skinned (<u>TD</u> , 25)	weak-witted (<u>LH</u> , 16)
tawny-stubbed (<u>KQK</u> , 271)	

Apparel

dainty-aproned (<u>LS</u> , 47)	violet-ribboned (<u>L</u> , 190)
bronze-bangled (<u>KQK</u> , 225)	purple-robed (<u>L</u> , 86)
mobile-bloused (<u>L</u> , 229)	low-sashed (<u>SM</u> , 212)
open-collared (<u>GL</u> , 86)	black-scarved (<u>A</u> , 435)
tight-corseted (<u>GL</u> , 135)	ample-sleeved (<u>LH</u> , 46)
white-feathered (<u>BS</u> , 237)	blue-sneakered (<u>LH</u> , 78)
shabby-gowned (<u>EO</u> , II, 347)	black-spatted (<u>A</u> , 435)
mannish-hatted (<u>A</u> , 531)	dark-spectacled (<u>P</u> , 175)
sleek-hosed (<u>KQK</u> , 74)	black-stockinged (<u>LH</u> , 74)
narrow-lapelled (<u>KQK</u> , 9)	maroon-trouseried (<u>CP</u> , 101)
azure-liveried (<u>L</u> , 83)	tight-zippered (<u>L</u> , 152)
pale-mackintoshed (<u>SM</u> , 87)	

Various

azure-barred (<u>L</u> , 287)	long-flewed (<u>BS</u> , 31)
wooden-benched (<u>KQK</u> , 2)	white-fluffed (<u>BS</u> , 42)
apricot-bloomed (<u>A</u> , 411)	gentle-graded (<u>O</u> , 50)
pink-coned (<u>SM</u> , 270)	fine-grained (<u>BS</u> , 189)
brittle-cornered (<u>S</u> , 159)	radiant-hued (<u>G</u> , 346)

Appendix 5.5

pale-leaved (<u>GL</u> , 187)	pygal-shaped (<u>KQK</u> , 233)
loud-legged (<u>I</u> , 116)	dry-souled (<u>TT</u> , 62)
low-lodged (<u>PF</u> , 121)	three-stemmed (<u>SM</u> , 35)
black-numbered (<u>SM</u> , 181)	soft-stuffed (<u>DS</u> , 186)
dark-patched (<u>SL</u> , 135)	blurry-tailed (<u>SR</u> , 189)
purple-plumed (<u>SO</u> , 124)	soft-tufted (<u>BM</u> , 166)
firm-principled (<u>P</u> , 125)	full-voweled (<u>GL</u> , 31)
high-principled (<u>LH</u> , 116)	plump-wheeled (<u>DS</u> , 125)
black-rimmed (<u>SM</u> , 105)	frank-windowed (<u>L</u> , 190)
wobbly-rimmed (<u>GL</u> , 182)	noble-winged (<u>L</u> , 11)
pregnant-shaped (<u>LH</u> , 194)	swift-winged (<u>T</u> , 114)

b) Noun - Noun [-ed]

Physical Characteristics

humpbacked (<u>P</u> , 199)	moon-faced (<u>RL</u> , 87; <u>L</u> , 291)
goat-bearded (<u>LH</u> , 216)	mosaic-faced (<u>PF</u> , 146)
drum-bellied (<u>BS</u> , 96; <u>SM</u> , 211)	paste-faced (<u>SM</u> , 264)
pot-bellied (<u>DF</u> , 134)	Christ-haired (<u>LH</u> , 194)
pumpkin-bosomed (<u>KQK</u> , 234)	sunshine-haired (<u>L</u> , 33)
dimple-bottomed (<u>TT</u> , 41)	stag-headed (<u>BS</u> , 39)
harebrained (<u>SR</u> , 187)	lantern-jawed (<u>GL</u> , 24)
standard-brained (<u>L</u> , 16)	spindle-legged (<u>KQK</u> , 233)
lemon-breasted (<u>LH</u> , 13)	Medusa-locked (<u>PF</u> , 83)
fox-browed (<u>PF</u> , 128)	poppy-mouthed (<u>A</u> , 393)
peach-buttocked (<u>A</u> , 111)	mummy-necked (<u>L</u> , 154)
butterfly-eared (<u>BM</u> , 171)	hawk-nosed (<u>PF</u> , 78)
almond-eyed (<u>TT</u> , 82)	hook-nosed (<u>I</u> , 17)
Argus-eyed (<u>DS</u> , 111; <u>BS</u> , 46; <u>L</u> , 190; <u>A</u> , 425)	tomato-nosed (<u>SF</u> , 24)
navel-eyed (<u>FP</u> , 38)	Roman-nosed (<u>GL</u> , 201; <u>L</u> , 237)
sandpaper-eyed (<u>A</u> , 47)	stoop-shouldered (<u>TS</u> , 32; <u>C</u> , 267; <u>SR</u> , 190)
baby-faced (<u>BS</u> , 142)	marble-thighed (<u>LH</u> , 53)
dough-faced (<u>L</u> , 183)	opal-voiced (<u>LL</u> , 62)
frog-faced (<u>TT</u> , 32)	seal-voiced (<u>SM</u> , 303)
hawkfaced (<u>BS</u> , 114)	rat-whiskered (<u>AL</u> , 120)
marble-faced (<u>AP</u> , 66)	bird-witted (<u>DS</u> , 113)
monkey-faced (<u>LH</u> , 158)	

Appendix 5.5

Apparel

watch-braceleted (<u>L</u> , 161)	silk-hosed (<u>NT</u> , 42)
checker-capped (<u>SM</u> , 192)	karakul-jacketed (<u>C</u> , 258)
tweed-coated (<u>SM</u> , 192)	leather-leggined (<u>SR</u> , 189)
silk-flounced (<u>SM</u> , 100)	signet-ringed (<u>LH</u> , 11)
frill-fronted (<u>SM</u> , 147)	wool-socked (<u>PF</u> , 23)
fox-furred (<u>SM</u> , 90)	felt-soled (<u>SM</u> , 236)
fawn-gloved (<u>A</u> , 453)	sequin-spangled (<u>A</u> , 251)
oilskin-hooded (<u>A</u> , 495)	

Various

ivory-backed (<u>SM</u> , 34)	coral-knobbed (<u>GL</u> , 3)
pretzel-backed (<u>M</u> , 61)	lapel-labelled (<u>PF</u> , 279)
ribbon-badged (<u>FP</u> , 31)	pipe-lined (<u>PF</u> , 282)
alabaster-based (<u>SM</u> , 100)	power-mowed (<u>PF</u> , 44)
parrot-beaked (<u>DS</u> , 191)	glass-panelled (<u>AP</u> , 66)
apricot-bloomed (<u>A</u> , 411)	walnut-panelled (<u>SM</u> , 30)
cork-bottomed (<u>SM</u> , 121)	gold-papered (<u>GL</u> , 130)
lion-clawed (<u>BS</u> , 228)	granite-pillared (<u>A</u> , 324)
apricot-colored (<u>L</u> , 232)	steel-rimmed (<u>SL</u> , 139)
baby-colored (<u>KQK</u> , 77)	nose-ringed (<u>A</u> , 567)
dove-colored (<u>SF</u> , 27)	bar-shaped (<u>BS</u> , 31)
flame-colored (<u>KQK</u> , 139; <u>TI</u> , 126; <u>A</u> , 26)	concertina-shaped (<u>C</u> , 259)
iron-colored (<u>MC</u> , 145)	dragon-shaped (<u>SR</u> , 188)
mud-colored (<u>GL</u> , 19)	<u>Phantasie</u> -shaped (<u>DF</u> , 137)
tangelo-colored (<u>A</u> , 263)	snake-shaped (<u>P</u> , 201)
treacle-colored (<u>GL</u> , 161)	trefoil-shaped (<u>BD</u> , 39)
chintz-covered (<u>LD</u> , 78)	chlorophyl-stained (<u>BS</u> , 135)
star-dusted (<u>GL</u> , 135; <u>LH</u> , 182)	garnet-stained (<u>A</u> , 107)
sun-dusted (<u>L</u> , 60)	lipstick-stained (<u>P</u> , 171)
icicle-eaved (<u>SM</u> , 154)	red-sand-stained (<u>KQK</u> , 39)
brandy-flavored (<u>DS</u> , 109)	tear-stained (<u>I</u> , 96; <u>AP</u> , 74; <u>A</u> , 407)
sun-flecked (<u>KQK</u> , 62; <u>A</u> , 367; <u>LH</u> , 169)	birchbark-stirruped (<u>G</u> , 148)
rose-garlanded (<u>G</u> , 259)	topaz-teared (<u>TT</u> , 34)
convolvulus-garlanded (<u>A</u> , 12)	swine-toned (<u>BS</u> , 11)
fluff-haloed (<u>P</u> , 154)	rainbow-windowed (<u>SM</u> , 230)

Appendix 5.5

5.5.6 Nominal Attributives

pump-joy [exertions] (A, 286) dark-hair [beauty] (PF, 206)
 large gazelle [eye] (RL, 181) pale-skin [beauty] (PF, 206)
 watered-silk [eyes] (SM, 137) gay-dog [copy] (A, 150)
 damsel-errant [game] (A, 224) greenhouse [day] (TE, 128)
 clouded-glass [gray] (L, 206) post-Moët [dream] (A, 520)
 poison-cup [killing] (A, 228) dead leaf [echo] (L, 279)
 skinned-milk [pallor] (A, 80) dream-past [events] (A, 362)
 after-fall [pause] (TT, 52-3) bad-sailor [excuse] (A, 490)
 eau de Nil [dress] (DS, 34-5) lost dog [eyes] (BS, 14)
 nouveau-riche [blue] (SM, 141) night-bird [eyes] (TD, 12)
 dirty-plum [color] (GL, 181) Polar Sea [eyes] (BS, 215)
 skip-space [piece] (PF, 276) sad-hound [eyes] (A, 512)
 old-world [politeness] (L, 40) deep-sea [flora] (P, 39)
 muddy-Nile [quality] (LI, 83) El Greco [horizon] (L, 154)
 wiggle-wheel [table] (A, 434) white-frame [horror] (L, 38)
 peeled-peach [tinge] (L, 154) keepsake [profile] (A, 204)
 "dim-doom" [visions] (A, 361) raw-flesh [red] (A, 151)
 watered-silk [word] (LH, 74) sunset [water] (SM, 152)
 precious-stone [water] (P, 43) strong-man [torso] (P, 7)
 greenhouse [delirium] (LI, 78) moondrop [title] (PF, 68)
 winter-ride [gesture] (SM, 38) fresh-rose [kiss] (A, 101)
 apricot-silk [leg] (KQK, 14) pale-lemon [light] (A, 72)
 gazelle-grass [odor] (A, 59) movieland [manhood] (L, 41)
 Comusmask [mouth] (PF, 273) wet-sugar [snow] (P, 133)
 bed-buvar [scrawl] (A, 170) fat-toad [thud] (S, 162)
 little-boy [shorts] (L, 233) dry-leaf [touch] (BS, 40)
 Arabian nights [jar] (AL, 122) Mona Lisa [smile] (LD, 128)
 John Held [trousers] (SM, 264) vin triste [smile] (L, 265)
 Cavalleria Rusticana [uniforms] (BS, 237)
 carved-Indian [sort of way] (L, 106)
 trick-crystal [regression] (A, 494)
 Alice-in-the-Looking-Glass [logic] (GO, 11-2)
 Alice-in-Wonderland [hair] (SM, 163; L, 266)
 slumkin-lumpkin [fancy dress ball] (DS, 19)

Appendix 5.6

5.6 Various Compounds

a) Verb Compounds

color-blot (<u>A</u> , 304)	side-think (<u>A</u> , 368)
dog's-ear (<u>A</u> , 498)	sparkle-splash (<u>G</u> , 32)
dream-change (<u>A</u> , 49)	thumb-fill (<u>SF</u> , 8)
dream-speed (<u>GL</u> , 75)	drill-jar (<u>A</u> , 335)
glove-slap (<u>A</u> , 304)	push-rock (<u>L</u> , 294)
pup-play (<u>BS</u> , 239)	quip-quote (<u>L</u> , 167)
quiver-stop (<u>LH</u> , 158)	scrape-scoop (<u>PF</u> , 44)
shade-touch (<u>A</u> , 269)	shco-fly (<u>PE</u> , 239)

b) Various Compound Combinations

cobalt-and-emerald (<u>A</u> , 487)	lily-and-rose (<u>SM</u> , 53)
cot-and-pot (<u>PF</u> , 121)	mind-and-matter (<u>SM</u> , 178)
dapple-and-ringle (<u>PF</u> , 312)	ramp-and-railing (<u>LH</u> , 92)
gilt-and-satin (<u>SM</u> , 114)	rose-and-haze (<u>SM</u> , 190)
glass-and-rubber (<u>G</u> , 62)	silver-and-glass (<u>L</u> , 109)
gold-and-gauze (<u>LH</u> , 114)	sundust-and-plush (<u>P</u> , 175)
hinge-and-screw (<u>PF</u> , 66)	tweak-and-shake (<u>SM</u> , 98)
iron-and-concrete (<u>TD</u> , 6)	velvet-and-flame (<u>PF</u> , 290)
clammy-and-pimply (<u>RL</u> , 63)	green-and-pink (<u>L</u> , 37)
Dusty-and-Dusky (<u>DS</u> , 198)	white-and-cinder (<u>RL</u> , 130)
gray-and-white (<u>SM</u> , 47)	coaxing-and-pouting (<u>RL</u> , 148)
long-yearned-for (<u>BS</u> , 120)	lost-to-the-world (<u>A</u> , 107)
long-since-deceased (<u>KQK</u> , 36)	down-to-brown-earth (<u>L</u> , 203)
from-all-protecting (<u>I</u> , 124)	not-so-very-secure (<u>LH</u> , 34)
not-yet-shaded-in (<u>I</u> , 109)	not-too-odd (<u>A</u> , 512)
brushing-off-strand (<u>A</u> , 62)	tense-lower-lip (<u>LH</u> , 216)
desk-to-date (<u>L</u> , 110)	getting-unexpectedly-wet (<u>BS</u> , 115)
mustard-after-dinnerish (<u>EO</u> , III, 321)	<u>tenue-de-ville-pour-fillettes</u> (<u>SM</u> , 152)
suspender-and-painted-tie-wearing (<u>L</u> , 260)	pressing-of-burning-brow-to-windowpane (<u>EO</u> , II, 344)
prejudice-be-damned (<u>RL</u> , 77)	I-just-blacked-out (<u>L</u> , 306)
let-us-have-no-nonsense (<u>DS</u> , 34)	I-shan't-be-insulted (<u>DS</u> , 101)
back-to-back-march-face-about-fire (<u>EO</u> , III, 45)	back-to-back-march-face-about-bang-bang (<u>SM</u> , 191)
do-you-remember-that-time-when (<u>DS</u> , 70)	

APPENDIX 6

6.1 Neo-classical Compounds

- acrophobe, n. (A, 388, 389) [acro- 'highest, topmost' & phob- 'fear, panic, obsession'; 'a person suffering from acrophobia. i.e., fear of height']
- acrosonic, a. (L, 88) [acro- 'highest, topmost' & -sonic 'relating to noise, sound'; A. Appel defines: "a noise reaching to or past the sonic barrier" (AL, 369)]
- amphiphorical, a. (BS, 61) [amphi- 'on both sides'(prep.) & -phoros, v. 'bearing, carrying'; the reference is to the acrobat's typical gesture of holding up both hands in a circular position on both sides of the head (☺); the word also associates felicitously, amphora, whose shape (the two lateral handles stretching up alongside the body) resembles that of the acrobat; in addition, the Greek noun phōros is called to mind (meaning 'tribute, payment'); cf. "amphoral enfoldment" (EO, III, 215), "amphoric motion" (E, 41), and "amphoric embrace" (LS, 156), where the adjectives denote a similar, though less dynamic gesture]
- anthropometric, a. (L, 109) [anthropo- 'man, human being' & -metric 'measure; relating to length, size, shape and proportion'; here the adjective refers to Lolita's measurements]
- antophobia, n. (A, 554) [antho- 'blossom, flower' & -phobia 'panic, fear, obsession'; here the noun refers to Lucette's panic fear of flowers]
- argynrinarium, n. (A, 404) [argynnis, n. 'a genus of nymphalid butterflies' (WID) & -arium 'place for'; here: a breeding house for nymphalid lepidoptera]
- autoneurynological, a. (PF, 187) [a nonce word consisting of auto- 'self' & neur- 'pertaining to the nerves or neural tissue' (perhaps also oneiro- 'relating to dreams') & -ology 'branch of knowledge, science'; here the portmanteau blend parodies the fashionable jargon of psychology]
- brachiambulant, n. (A, 82) [brach- 'arm' & ambulant 'walking'; here referring to Van walking on his hands]
- chromodiascope, n. (LH, 32) [chroma 'color' and dia- 'through, across' & -scope 'means for viewing, observing, examining'; here: memory's capacity to recall colors across time (the word is modeled after epidiascope, n.)]

Appendix 6.1

- chronophobe, n. (A, 388) [chrono- 'time' and phobia 'fear, panic, obsession'; here: one who suffers from "time-terror" (A, 388)]
- chronophobic, n. (SM, 19) [see above; 'a person afflicted by fear of time']
- consanguineocancerofornia, n. (A, 379) [a nonce formation consisting of consanguineus 'of the same blood' and cancer 'an abnormal state (marked by a malignant tumor)' and -form 'resembling, in the form or shape of' and -ia 'a pathological condition' (cf. pneumonia); here: a jocular term coined to characterize the relationship between Ada and Van]
- cryptochromism, n. (L, 229) [crypto- 'hidden, secret' and chroma 'color' and -ism 'theory, doctrine, system'; here: a system of 'color-pseudonyms' which Humbert's pursuer adopts in his choice of different-colored cars]
- cucumicolor, a. (A, 373) [cucumis, n. 'cucumber' & color; referring here to the iris of an eye]
- demonocracy, n. (GO, 160) [demon 'evil spirit' & -cracy 'form of government, social or political class' (analogous to democracy - the pun is intentional); here the reference is to Gogol's characters]
- erogenetics, n.pl. (A, 351) [eros 'love, desire' & genetic 'relating to the origin, development, or causal antecedents of'; here the reference is to the sexual phantasies of Eric Veen]
- erotomania, n. (A, 334) [eroto- 'sexual desire' & mania 'madness, obsession'; WID: 'excessive sexual desire, especially as a symptom of mental disorder']
- ethnopsychics, n.pl. (KQK, viii) [ethno- 'race, people, cultural group' & psych- 'soul, spirit'; a nonce word with pejorative connotations (said in regard to trends in modern novels)]
- florimania, n. (A, 219) [flor- 'flower' & mania 'madness, obsession'; here the word refers to Ada's passion for flowers]
- galactonaut, n. (A, 543) [galacto- 'relating to the Milky Way galaxy' & naut⁷⁷ 'sailing, navigation' (analogous to astronaut)]
- "galvanobiotic", a. (KQK, 193) [galvano- 'using or produced by galvanic (i.e., 'as if by an electric shock') current' and -biotic 'relating to life'; here the adjective refers to the energy used to propel the so-called automannequins]

⁷⁷ See Valerie Adams, An Introduction to Modern English Word-formation, p. 185-6.

Appendix 6.1

- gogophony, n. (A, 570) [presumably from gogo, a. 'slang, lively, energetic' or F. à gogo 'in abundance, galore' or go-go, a. 'relating to the music in a discotheque; unrestrained' & phon- 'sound'; here the word refers to the loud noise produced by passing trucks (an onomatopoeic rendering of the particular engine noise)]
- heliocolor, n. (A, 6) [helio is short for heliotrope & color 'the color of']
- hesperozoa, n.pl. (TE, 126) [hesperos 'western, evening' & zoon, pl. zoa 'living being(s), animal(s)'; Hesperos was the Greek name for the planet Venus; here: living beings on the western planet Venus]
- ikontinct, a. (BS, 2) [ikon 'sacred image, icon' & -tinct 'colored'; here: resembling an icon in color and tone]
- logomancy, n. (L, 252) [logos 'word' & -mancy 'divination, prophetic power'; here: the ability to divine the meaning of words (cf. chiromancy)]
- maniambulation, n. (A, 185) [mani- 'hand' & ambulatio 'walking'; here: walking on hands]
- mimodrama, n. (Lil, 123) [mimo- 'mime, mimic, imitation' & drama; here: a mimed drama (without words)]
- mnemogenic, a. (RL, 77; BS, 62) [mnemo- 'pertaining to memory' & -genic 'producing, forming'; here: "endowed with the gift of being remembered: she came out well in one's mind" (RL, 77); cf. photogetic⁷⁸]
- mnemoptical, a. (TT, 3) [mnemo- 'pertaining to memory' & optical; here the adjective refers to the mixture of mental and visual recall]
- odorofacient, a. (GL, 171) [odor 'smell, odor' & facient 'making, producing'; here: bringing forth fragrant smells]
- oneirologically, adv. (A, 15) [oneiro- 'relating to dreams' & logic 'relating to logic'; here: according to the logic of dreams (cf. oneirocritical)]
- paleopedology (L, 12) [paleo- 'long ago, ancient, remote' & pedology 'a science that treats of soils']
- pederosis, n. (L, 57, 259) [A. Appel explains the word as follows: "from Greek paid-, meaning 'child', plus erōs, 'sexual love' (akin to erasthai: 'to love, desire ardently'), plus Latin suffix, from Greek, -ōsis, an 'abnormal or diseased condition' (e.g., scelerosis)" (AL, 361-2); the word describes Humbert's condition]

⁷⁸ See V. Adams, An Introduction, p. 187-8.

Appendix 6.1 - 6.2

- phalleephoric, a. (A, 472) [phall- 'penis, phallus' & -phoros 'carrying, bearing'; here it refers to statues with phallii]
- photophobic, a. (SM, in the caption to the photo facing p. 160) [photo & phobia 'fear'; here the adjective refers to a dog's fear of being photographed (WID: 'shunning or avoiding light; painfully sensitive to strong light' - in view of a possible flash, this meaning may also apply here)]
- pictograph, n. (L, 159) [picto- 'painting, visual representation' & -graph 'formed by writing' (WID: 'an ancient or prehistoric drawing or painting on a rock wall')]
- psychodramatics, n.pl. (P, 45) [psych- 'soul, spirit, mental processes or activities' & dramatics; the suffix is slightly pejorative (WID: psychodrama, n. 'dramatic play designed to afford catharsis and social relearning for the participants from whose life history the plot is abstracted']
- psychotechnician, n. (A, 322) [psych- 'soul, spirit' & technician (from techne 'art, craft, skill'); an ironical combination attacking the easy formulae with which psychiatrists and psychoanalysts 'explain' the working of the human soul]
- radiophile, n. (P, 90) [radio 'radio receiving set' & -phile 'loving, having a fondness or affinity for'; here the noun refers to a radio fan]
- "rimiform", a. (TT, 75) [rima 'furrow, crack' & -form 'having the shape or appearance of' (OED: rimiform, a. Rare. Having a longitudinal chink or furrow); cf. cruciform (CH, 158; A, 389) or funnelform (EO, II, 68)]
- selenotropic, a. (EO, II, 282) [selen- 'moon' & tropic 'attracted to'; here the adjective refers to Tatiana's sentimental romanticism]
- sphygmomanometer, n. (A, 570) [sphygmōs 'pulse' & manometer 'instrument for measuring pressure' (WID: 'an instrument for measuring blood pressure and especially arterial blood pressure')]

6.2 Blends

- Adiana (A, 382) [Ada & Diana]
- Adora (A, 357, 584) [Ada & adore]
- alchemysterious, a. (LH, 205) [alchemy & mysterious (cf. "alchemical" [KOK, 114])]
- apropositional, a. (UT, 149) [à propos & proposition & positional]

Appendix 6.2

atomystique, n. (WI, 7) [atom & mystique]
 automannequin, n. (KQK, 192 et passim) [auto(matic) & mannequin]
 Bahamudas (A, 238) [Bahamas & Bermudas]
 Balticomore (A, 124, 128) [Baltic & Baltimore & Como]
 Barabbits, n.pl. (A, 91) [Barabbas & Arabs & rabbis & rabbits]
 biograffitist, n. (LH, 226) [biographer & graffiti(st)]
 "brambles", n.pl. (A, 285) [brambles & rambles]
 Califrench, a. (A, 243) [Californian & French]
 Cannice (LH, 5, 33 et passim) [Cannes & Nice]
 Chateaubyronic, a. (EO, II, 358) [Chateaubriand & Byron(ic)]
 "Chunnel" (A, 181, 345) [channel & tunnel]⁷⁹
 cinemactress, n. (PF, 311) [cinema & actress (cf. cine-magazine" [A, 481])]
 cinemonkey, n. (RB, 5) [cinema & monkey]
Clairvoyeurism, n. (A, 450) [clairvoyance & voyeur(ism)]
 carburine, n. (I, 67) [carburetor & benzine]
 cordelude, n. (A, 383) [Cordula & interlude]
enfantôme, n. (A, 321) [enfant & fantôme]
 Cyranosc, n. (AL, 408) [Cyrano (de Bergerac) & nose]
 "deperishing" (A, 553) [dépérir & perish(ing)]
 Egypsies, n.pl. (A, 354) [Egyptians & gypsies]
 Epicritus (KQK, 90) [Epicurus & Theocritus]
 existalienation (A, 22) [existentialism & alienation]
je t'emplie (A, 530) [je t'en prie & je te supplie]
 facetiation, n. (PF, 21) [facet & facetiae & facetious (& -ation)]
 gagoon, n. (L, 256) [gag & goon & baboon (perhaps also gagoon); cf. AL, 420]
 Godeon (BS, 18) [God & odeon]
 hereinafter, adv. (A, 297) [herein & hereafter]
 Hindukitsch, a. (KQK, 205) [Hindukush & kitsch (cf. "psy-kitsch" [A, 29])]

hobnailnobbing (LA, 167) [hobnail & hobnob(-ing)]
 honeymoonsoon, n. (L, 268) [honeymoon & monsoon]
 "illiterative", a. (LH, 165, 167) [illiterate & alliterative]

⁷⁹ See V. Adams, An Introduction, p. 154.

Appendix 6.2

- unpredictable, a. (L, 304) [unpredictable & unpredictable (cf. AL, 436)]
 Idoming (PF, 182) [Idaho & Wyoming]
 limelife, n. (A, 427) [limelight & life]
 libidream, n. (L, 56) [libido & dream]
 lolitigation, n.⁸⁰ [Lolita & litigation]
 loudplayer, n. (TT, 48) [loudspeaker & record player]
 Magicarpets (A, 81) [magic & carpets]
 "metempirical", a. (A, 219) [meta- & empirical]
 menstratum, n. (BS, 147) [mens & (sub)stratum]
 myrrherabol, n. (A, 378) [myrrh & herabol (WID: herabol myrrh)]
 obmanipulations, n.pl. (A, 195) [R. obman 'delusion, deceit, fiction' (cf. EO, II, 167, 338) & manipulations]⁸¹
 oneirotic, a. (E, 96; A, 354) [oneiro- & erotic]
 optimystics, n.pl. (RL, 165) [optimistic & mystics]
 overdoze, n. (A, 499) [overdose & doze]
 petititted, a. (A, 172) [petit & tit(ted)]
 phallacious, a. (BS, 115) [phallus & fallacious]
 pin, n. (L, 99, 103, 195) [pineapple (juice) & gin (cf. L, 77)]
 plexibility, n. (KQK, 90) [plexus & flexibility]
 pogromystic, n. & a. (E, 93; FP, 38; BS, xvii; SO, 214) [pogrom & mystic]
 prinstitute, n. (M, 42) [prince & institute]
 psykitsch, a. (A, 29) [psych- & kitsch (cf. "Hindukitsch" [KQK, 205])]
 retrostruct, v. (A, 309) [retrospect & reconstruct]
 'ripplexibility', n. (KQK, 90) [ripple & plexus & flexibility]
 rippliability, n. (KQK, 89) [ripple & pliability]
 sexcapades, n.pl. (L, 300) [sex & escapades]⁸²

⁸⁰ Maurice Girodias quotes the word in his "A Sad, Ungraceful History of Lolita", in The Olympia Reader (New York: Ballantine Books, 1965), p. 523.

⁸¹ Cf. W.W. Rowe, Nabokov's Deceptive World (New York, 1971), p. 32.

⁸² Valerie Adams quotes Nabokov's coinage in her book (An Introduction, p. 151).

Appendix 6.2 - 6.3

scrab up, v. (EO, II, 67; SO, 254) [scratch & grab]
scriggles, n.pl. (LH, 80) [scribble & wriggles]
stereorphics, n.pl. (LH, 186) [stereo & orphic(s)]
"stingles", n.pl. (A, 469) [sting & tingles]
Sovietnam (SO, 116) [Soviet & Vietnam]
striggle, n. (E, 80) [straggle & wiggle & wriggle (cf.
"straggle", v. [TT, 89])]
tentaclinging, a. (A, 494) [tentacle & clinging]
thespionym, n. (A, 516) [thespian & pseudonym]
Tolstoevski (I, 6) [Tolstoi & Dostoevski]
translucidity, n. (TT, 75) [translucence & lucidity]
transmongrelizer, n. (A, 64) [translator & transmogrify
& mongrel(izer)]
Traverdiata (A, 270) [La Traviata & Verdi]
Tyrannosaurus (BS, 97) [tyranny/tyrant & dinosaur]
Utana (PF, 29, 182) [Utah & Montana]
whimsies, n.pl. (A, 583) [whimsy (OED: obs. rare. A wench)
& whim(sical) & flimsy & panties (cf. "scanties",
n.pl. [L, 109]: scant & panties)]
widowery, n. (PF, 240) [widower & dowry & dower]
woggle, n. (A, 60) [wobble & waggle (?) (cf. "to woggle",
v. [TT, 6])]
"wcmenses", n.pl. (A, 303) [women & menses]

Some portmantoid phrases are:

infinitely long-distance trains (GL, 182) [infinitely long
long-distance trains & infinitely long and distant
trains]
I differ from Joseph Conradically (SO, 57) [I differ radi-
cally from Joseph Conrad]
objects trouvés in latrines (SO, 101) [objets trouvés
found (F. trouvés) in latrines & objects found
in latrines]
stone-heavy-dead (A, 23) [stone-heavy & stone-dead]

6.3 Analogy Formations

"Gory Mary" (A, 14) Bloody Mary [a beverage]
a walkaway [horse] (SM, 247) a runaway horse
flamingo tails (P, 156) cocktails
boxfellow (A, 86) playfellow

Appendix 6.3

bed-mate (TD, 26; <u>LH</u> , 74)	}	playmate or roommate
fate-mate (<u>I</u> , 14)		
lifemate (<u>L</u> , 275)		
love-mate (<u>LD</u> , 16)		
pillow mate (<u>A</u> , 253)		
seat-mate (<u>L</u> , 142)		
gravy-logged (<u>DS</u> , 92)	}	water-logged
gum-logged (<u>PF</u> , 41)		
heaven-logged (<u>L</u> , 309)		
heathscape (TS, 28)	}	landscape or seascape
lakescape (<u>L</u> , 90, 106)		
rhymescape (<u>G</u> , 164)		
"skyscape" (<u>A</u> , 360)		
snowscape (<u>SM</u> , 236; <u>EO</u> , III, 290)		
heartlore (<u>EO</u> , III, 228)		folklore (cf. "sex lore" [<u>L</u> , 252])
pornolore (<u>A</u> , 353)		(cf. "Pornologist" [<u>SO</u> , 212])
centuplets (<u>P</u> , 52)		triplets or quintuplets
cloudways (<u>LH</u> , 245)		waterways
ear-witness (<u>L</u> , 147)		eyewitness
nulliverse (<u>A</u> , 416)		universe
second or third thoughts (<u>PF</u> , 13)		second thoughts
on the third hand (<u>P</u> , 16)		on the first / second hand
as lightly as inhumanly possible (<u>LH</u> , 85)		...as humanly possible
Impersonally I believe (<u>A</u> , 497)		personally...
Impersonally speaking (<u>SO</u> , 117)		personally...
keep body and pen together (<u>SM</u> , 283)		keep body and soul together
[summer was] in full flood (CCL, 90)		in full swing
at first wince (<u>L</u> , 89)		at first sight / glance
Lydia, a lamb in leopard's clothes (<u>DS</u> , 147)		...a wolf in sheep's clothing
bore me to near murder (<u>L</u> , 193)		bore me to death
never seen in the flesh (CP, 100)		never seen in person

Appendix 6.3 - 6.4

"Peeping Pats" (<u>A</u> , 135)	Peeping Toms (in this case, Irish policemen)
[taking a dip] "in the ebony" (<u>L</u> , 84)	in the buff (the person referred to is a negro)
in the ivory (<u>L</u> , 91)	} "in the buff" (<u>SO</u> , 60)
in the tan (<u>A</u> , 558)	
common nothings and everythings (<u>TT</u> , 63)	common nothings
ups and oops (<u>A</u> , 476)	ups and downs (the "down" is suggested by the exclamation)
Respecterfully (<u>UT</u> , 149)	respectfully (pun on <u>specter</u>)
a red crab (resurrected from the boiled) (<u>KQK</u> , 233)	resurrected from the dead
his name suddenly taxies back to me (<u>L</u> , 32)	comes back to me (the name of a taxi driver)
you sat temple to temple (<u>A</u> , 403)	cheek to cheek
"audibly absent" (<u>A</u> , 207)	visibly absent
the last carriage [of the train] turned its buffers upon her (<u>DS</u> , 147)	to turn the back on
visceral picture (<u>PF</u> , 21)	mental picture
blossoming forth, bosoming forth (<u>A</u> , 194)	blossoming forth
The hoofs clipped and clopped (<u>I</u> , 199-200)	[the verb <u>clip</u> , which does not signify a noise, is derived from <u>clip-clop</u> , v.]

6.4 Neologies

6.4.1 Nonce Words

- adeling, n. (PF, 105) [var. atheling (obs.), 'a member of a noble family, a prince, lord, baron' (OED); here the word refers to a prince at the court of Charles the Beloved of Zembla]
- alderking, n. (PF, 173, 174) [alder, n. (obs.), 'parent, ancestor, elder; the head of a family or clan; a patriarch, chief, prince, or ruler' (OED); here: an old Zemblan king]
- alderwood, n. (PF, 239, 266) [a mythic forest in Zemblan history and folklore haunted by elves]
- ardis, n. (A, 185, 538) ["the point of an arrow" (A, 225); here the word refers to the thorny problem of time embedded in Van's flesh]

Appendix 6.4

- astorium, n. (A, 27) [a sanatorium high up in the Alps (astr- 'star'), near the stars]
- Audacianism, n. (LH, 179) [a manner of speech or thought characteristic of the fictional poet Audace (F. audace, n. 'daring', cf. audacious 'daring, original')]
- campophone, n. & v. (A, 376, 385) [a kind of telephone]
- boswell, v. (TT, 83) [used here in the sense of boswellize, v. 'to record in detail the conversation and activities of a usually famous contemporary' (WID); the verb, however, does not lend itself to the pun with boss well 'to order around, take charge of']
- "canoreo", n. (A, 470, 471) ["an old-fashioned musical gadget"; a type of radio]
- cardiarium, n. (BS, 153) [a room where Paduk's heartbeat is registered and recorded (cardi- 'heart')]
- "clocklet", n. (I, 66) ["a spring-powered, two-seat, car-like vehicle"]
- aerocable, n. (A, 5, 11) [a kind of aerogram]
- "Dackelophobia", n. (A, 233) [aversion to dachshunds (G. Dackel)]
- distressible, n. (A, 570) [a unit for measuring noise]
- "goggle-moggle", n. (DS, 40-41) [R. gogol'-mogol' 'beaten egg-yolk with sugar']
- dorophone, n. (A, 16, 179 et passim) [a type of telephone transmitting sounds by way of water; cf. clepsydrophone (A, 14), hydrophone (A, 309), and hydrodynamic telephone (A, 23)]
- dorotelly, n. (A, 455) [a television set operated by water]
- farmannikin, n. (A, 36) ["a special kind of box kite"]
- florinda, n. (A, 357) [an inmate of a floramor]
- "jikker", n. (A, 44) [a skimmer, a magic rug]
- Laputa, n. (A, 556) ["a freight airplane"]
- Magicarpet, n. (A, 81) [a "jikker", glider]
- orgitron, n. (A, 539) [?]
- patifolia, n. (PF, 110) ["a huge oval...swansdown pillow"]
- mousepits, n.pl. (PF, 110) [a circumlocution for the armpits and the pubic area of a woman]⁸³

⁸³ W.W. Rowe notes that R. podmyshki 'armpits' consists of pod 'under' and mysh' 'mouse' (Nabokov's Deceptive World, p. 31).

Appendix 6.4

- "paphish", a. (A, 368) [a style of dress and make-up propagated by "Paphia's 'Hair and Beauty' Salon" (A, 528); paphian, a. 'of or relating to illicit love: wanton' (WID) is also relevant here]
- photohoroscope, n. (I, 155, 156) ["a series of photographs depicting the natural progression of a given person's entire life"]
- petroplane, n. (A, 14) [a kind of airplane]
- "instantogram", n. (A, 552) [a very quick telegram]
- Pomona, n. (SR, 185) ["a brand of preserved fruit"]
- "ondulas", n.pl. (A, 182) [waves transmitted from space; cf. F. onde 'wave']
- radiola, n. (KQK, 82) [a kind of radio]
- sinchilla [mantillas] (A, 413) [a kind of fur (?); perhaps R. siniv 'blue' & chinchilla]
- Sonorola, n. (A, 313, 372) [a musical gadget; a type of radio]
- sumerograph, n. (A, 399) [an old type of photograph; R. sumer 'twilight', an allusion to the Lumière brothers]
- terrarity, n. (A, 584) [eternity on Terra]
- terrenity, n. (A, 158) [life on Terra]

6.4.2 Semantic Expansions⁸⁴

- aurora, n. (SM, 187) [a rosy young girl]⁸⁵
- backcast, n. (TT, 42; LH, 79) [WID: 'dial. Brit. a relapse, esp. during convalescence: reversal'; here: looking back, in retrospect (casting one's eyes backwards)]
- beasthood, n. (L, 239) [analogous to manhood 'male genitalia', the noun is applied by Humbert to his rival]
- bewgest, n. (A, 175) ["...he regretted that cruel and commonplace bewgest"; a joke, prank, gesture (?)]
- bud, n. (A, 166) [a reference to the female genitalia (in the context linked with a corresponding thorn)]
- canicule, n. (A, 95) [WID: 'dog days'; here the etymological suggestion combine for the word's meaning 'female genitalia']

⁸⁴ Included in this Appendix are a number of words whose (exact) meaning could not be ascertained.

⁸⁵ The associations of dawn and Venus are also exploited in Byron's Beppo, stanza 84, in reference to a pretty girl.

Appendix 6.4

- cerevis, n. (KOK, 111) [G. Zerevis 'A small cylindrical cap, usually with a society monogram, worn by corps-members in German universities' (NSD)]⁸⁶
- charms, n.pl. (PF, 298) [the meaning of 'breasts' is obvious in the context ("some mammary student's resilient charms")]
- chub, n. (A, 144) ['female pudendum' (the word exploits the associations of fleshy plumpness and roundness of chubby & chubbiness)]
- chuckricks, n.pl. (I, 67) ["gorging himself on fried chuckricks"; chuck 'a cut of beef' (AHD) or 'north. dial. chick, chicken, fowl' (OED) & rick, n. 'chiefly. Brit. sprain' (WID); chicken legs (?)]
- clickies, n.pl. (A, 352) ["Oriental charmers (who assisted ...the client and his clickies)"; here perhaps related to clicket, v. 'to be in heat: copulate' (WID) and meaning 'sexual whims' (?) (clicker, n. 'a touter, a puller-in')]
- crest, n. (A, 394) [R. krest 'cross'; here a reference to the female genitalia]
- cross, n. (A, 368, 375) ['female genitalia']
- desertorum, n. (A, 346) ["across desertorum or agricultural drearies"; 'deserts' (?) (Latin deserta, genitive desertorum?)]
- desire, n. (A, 354) [in the combination "pity caused my desire to droop", the meaning of 'penis' is strongly suggested]
- dingle, v. (PF, 248; A, 390) [the verb refers in both instances to the sound of a bell (onomatopoeic coinage)]
- fenestrated, a. (LS, 198) [refers to an envelope with a window-like square opening covered with cellophane - showing the name and address of the addressee]
- firebird, n. (A, 418, 421) [a reference to Lucette's pudendum (she is a red-head)]
- firedrops, n.pl. (TT, 35) [a reference to the clear penile discharge during sexual excitement]
- fireplace, n. (A, 368) [female genitalia]
- flame-flower, n. (L, 136) [female genitalia]
- foxcub, n. (A, 368) [Lucette's pudendum]

⁸⁶ NSD was the only dictionary among many consulted which listed the word.

Appendix 6.4

- fundament, n. (L, 244) ['buttocks, posterior' (said of a nurse "with overdeveloped gluteal parts" [L, 243])] ⁸⁷
- ganch, v. (A, 464) [OED: 'Obs. To impale (a person) upon sharp hooks or stakes as a mode of execution'; here a reference to copulation] ⁸⁸
- gewgaw, n. (A, 420) [penis]
- groove, n. (A, 379) [an oblique reference to the female private parts]
- harkle, n. (A, 116) [perhaps a combination of hark, v. 'Scot. To whisper or mutter' (OED) & an onomatopoeic imitation of snoring]
- impatience, n. (LH, 47) [in the combination "my salient impatience", the word refers to the narrator's sexual excitement]
- implement, n. (TT, 53) ['tool' (i.e., 'the penis' [DAS])]
- interpellate, v. (LH, 249) [OED: '1. to interrupt (a person) in speaking; hence, to break in on or interrupt
2. Obs. to address an interpellation to'; here: to utter casually]
- intones, n.pl. (LH, 143) [NSD: intone, n. 'the act of intoning; articulation or delivery by intonation'; the meaning here is perhaps 'in tones that are "in" (i.e., fashionable, up-to-date)'; most likely the form is short for intonations and the sense 'colloquialisms' or 'popular intonations']
- kikapoo, n. (PF, 128) ["as if he were pulling a kikapoo puppet over (his hand)"]
- kix, n. (TT, 101) ["a nicely wrapped box containing the green figurine of a girl skier which shone through the double kix"]
- lust, n. (A, 97) [in the combination "left his lust in the lurch", the noun refers to the penis]
- machine, n. (A, 379) [penis]
- mirorage, n. (DS, 118) ["'Besides being silent before tea, I'm silent before eyes in mire and mirorage'"; perhaps a combination of mirror & mirage?]

⁸⁷ Cf. Ogden Nash's "Samson Agonistes":

I test my bath before I sit,
And I'm always moved to wonderment
That what chills the finger not a bit
Is so frigid upon the fundament.

[Ogden Nash, Verses From 1929 On (Boston, 1959), p. 322.]

⁸⁸ W.W. Rowe, Nabokov's Deceptive World (p. 32), says the word is Nabokov's invention.

Appendix 6.4

- montibus, n. (DS, 14) ["the bus, the motorbus, the mighty montibus of my tale" (?)]
- nub, n. (A, 457) ["Their brisk nub and its repetition"; the word refers to sexual intercourse; the coinage combines knub or nub 'a knot or protuberance; a lump' with the expression to the nub or to a nub, adv. 'to a state of fatigue or exhaustion: to the condition of being worn out' (WID)]
- peach-cleft, n. (L, 119) [the word refers to the furrow between the buttocks]
- plaything, n. (L, 48) [in the context the meaning is purposely ambiguous and refers to the female privates]
- 'postbrandy', n. (LH, 65) [the word is evolved from pre-prandial, a. (cf. L, 73, 234) and a possible postprandial, a. 'a drink after dinner'; by way of a pun on prandial and brandy, the noun postbrandy is formed, meaning 'a brandy immediately after dinner']
- rose, n. (BS, 203) [in the context, the phrase "her burning rose" suggests 'female genitalia']
- racemosa, n. (M, 75; KQK, vii; SM, 69, 211, 239; P, 82; A, 409; P&P, 47; EO, III, 11-13; SO, 179) ["racemose old-world bird cherry" (SM, 69); for a detailed discussion, see EO, III, 11 ff.]
- redheels, n.pl. (RL, 8) ["the Knight family...did not quite reach the standard...which was required by the redheels of the old regime in Russia"; perhaps a reference to the old fashion of elegant society to wear red-heeled shoes?]
- sakarama, n. (A, 460) ["the aureate backcloth of a sakarama screen"; a material?]
- scepter (of my passion) (L, 17) [a reference to the penis]
- scud, n. (GL, 75; G, 163; SM, 220; P&P, 145; SO, 179, 213; EO, III, 453 ff.) [Nabokov explains: "A 'scud' is an unaccented stress. ... When in a verse a weak monosyllabic word (i.e., one not accented in speech) or a weak syllable of a long word happens to coincide with the stressed part (ictus) of a foot, there results a modulation that I term a 'scud'" (EO, III, 454); from this word, a number of derivations are formed, e.g., "scud-dable" (EO, III, 455), "scudless" (EO, III, 459, 460, 461), "scudded", a. (EO, III, 461), "scud", v. (EO, III, 456), and "scudder", n. (EO, III, 504, 517) 'a poet who uses scuds or a verse that scuds'; cf. "scuddability", n. (EO, III, 518)]

Appendix 6.4

- skiagrapher, n. (P, 98) ["grinding colors in the workshop of some great Italian skiagrapher"; sciagraphy, n. 'the delineation of an object in perspective with its gradations of light and shade' (OED)]⁸⁹
- slew, n. (A, 121) ["her hot little slew"; a reference to the female genitalia]
- snake, n. (A, 478) ["the stout snake of desire"; a reference to the male genitalia]
- snitch, n. (E, 55) ["(a soap bubble bursts) and all that remains is a snitch of ticklish moisture that hits you in the face"; perhaps the noun's old sense of 'a filip (on the nose)' (SOED) is required by the context]
- squizzle, n. (RL, 92) ["blew his nose with a faint moist squizzle"; perhaps a combination of squirt & nuzzle?]
- sting, n. (A, 334) [penis]
- tchuck, v. (A, 380) ["tchucking on one side of the mouth"; quite possibly a misprint, for the meaning intended seems to be chuck 'cluck' (?)]
- thorn, n. (A, 166) [penis]
- tilt, n. (SO, 179; EO, III, 462 ff.) [Nabokov explains: "In reference to an iambic line, a typical or unqualified 'tilt' denotes a sequence of accent depression and unaccented stress" (EO, III, 462)]
- typewriter, n. (SO, 133) [the word does not refer to a machine, but to a person, 'a writer of types', i.e., an unimaginative writer, author of corny, conventional, stereotyped fiction]
- whipper, n. (L, 235) [(Lolita's tennis) "So sterile were her grace and whipper that she could not even win..."; from whipper 'a person who surpasses others' (OED) (?)]
- wound, n. (A, 485) [vagina]

⁸⁹ Charles Nicol ("Pnin's History", Novel, 4:3 [Spring 1971], 202) incorrectly suspects that Nabokov is referring "to some highly technical artistic process" and that "there is apparently no such term as 'skiagrapher' in the history of art"; he suggests that the word is "an early term for a Roentgen photographer; that is, a skiagrapher is an X-ray technician".

APPENDIX 7

7.1 Palindromes

stop (DS, 127) [pots] spider (PF, 45, 162, 193) [redips]
Telmah (BS, 117) [Hamlet] (Miss) Kupalov (Lil, 55) [Volapük]
powder (PF, 45) [red wop] Nevada (A, 333) [Ada Ve(e)n]
Odon (PF, 120, 128) [Nodo, Odon's half-brother]
Ardis (A, 5, et passim) [Sidra (A, 449, 503, 505)]
Sudarg of Bokay (PF, 111) [Yakob Gradus]

7.2 Anagrams

7.2.1 Exact Anagrams

Bregberg (PF, 138, 139) - G. Berg 'mountain'
Adam Krug - Gumakrad, Dramaguk (BS, 67, 145) - Gurdamak,
Gumradka, Mugakrad (BS, 145, 230)
Armina - Marina (A, 15, 26, 163)
(Mr.) Ritcov - Victor - Vrotic (A, 329, 352, 355)
Nesbit - Binet's - Ibsen (SM, 262, 271)
Rome - (San) Remo (A, 512)
Paduk - capud - kaputt (BS, passim)
"Flavita" - alfavit - (flavid) (A, 223, 226)
Ladore - Do-Re-La - Laredo - La Dore (A, 306)
Ink, a Drug - grudinka ('bacon') (BS, 106)
Vekchelo - chelovek ('man') (A, 82, 401)
carpet - parked - car pet (L, 258)
omniscient - omni-incest (A, 394)
sore - rose - eros (A, 211, 351, 367, 431)
Ophelia - Alpheio(s) (BS, 116) Doris - Odris (A, 179)
Elsinore - Roseline (BS, 117) Gradus - d'Argus (PF, 77)
Schamm - Mamsch (BS, 240) hamlet - Letham (A, 178)
clerics - relics (A, 91) he'll to hell (DS, 127-8)
Garders - regards (A, 178) sinister - insister (A, 193)
anxiety - tiny axe (I, 94) ample - maple(s) (LS, 123)

Appendix 7.2 - 7.4

7.2.2 Near-anagrams and Transpositions of Letters

can't stop - cans - pots - stop (DS, 127)
instructions - destructions (BS, 220)
focus-pokus - hokus-pokus (A, 426)
korona (crown) - vorona (crow) - korova (cow) (PF, 260)
LIKROT - ROTIKL - ROTIK - STIRCOIL - CITROILS (A, 379)
chudak i dushka ('a freak and a dear') (LH, 212)
Space Aces (A, 338) eternity - terrenity (A, 158)
stars tsars (LA, 162) didactic katydid (PF, 45)
mirage - emirate (A, 19) titilliant Titian (A, 141)
aerating - reaction (A, 239) Venus - revenues (A, 350)
omnibus - montibus (DS, 14) omnibus - nimbus (GL, xiii)
silence - science (BS, 222)

7.3 Spoonerisms

Helixes and Fermanns (DS, 169) [Felix and Hermann exchange personalities (and names)]
Rosenstern and Guildenkranz (BS, 114) [Rosenkranz and Guildenstern, "those gentle interchangeable twins"]
Huncan Dines (L, 150) [Duncan Hines (see AL, 382); 'dining hunks'?]
Papa pisses (PF, 186) [a reference to Browning's Pippa Passes (cf. L, 209)]
ars pictoris (DS, 136) [pars ictoris]
cricks and punts (LH, 225) two "unprintable puns" (DS, 136), the first referring to picaresque novels, the second to an "avant-garde play"
Cunning Stunts (TT, 34)
glass grow⁹⁰ [grass glow]
sightseeing or seasiding (PF, 252)
chump lopped off (I, 94) [lump chopped off]

7.4 Deceptive Constituents

majesty (DS, 56) [jest] passion (DS, 56) [ass]
poison (BS, 225) [poise] embodied (BS, 109) [boded]
assimilate (SO, 157) [ass] pollination (PF, 156) [poll]

⁹⁰ Nabokov in conversation with Penelope Gilliatt (Vogue, December 1966, 227).

Appendix 7.4 - 7.5

outrage (A, 559) [rage] spun off (WI, 8) [pun]
 anapaest (A, 367) [pest] gradual (PF, 33) [dual]
 Inspector (GO, 54) [specter] contact (PF, 88) [act]
 pubescents (L, 157) [cents] dotage (A, 109) [dot age]
 religion (P, 41) [legion] Hecuba (A, 329) [Cuba]
 Eden (A, 353) [den] propylon (A, 350) [prcp]
 system (PF, 59, 253) [stem] ovoid (A, 542) [void]
 Rascolnikov (DS, 199) [rascal] impatient (A, 178) [patient, n.]
 reassembling (PF, 260) [Zembla]
 transcendental (UT, 153) [dental]
 metaphysical (P, 42) [physical]
 (psycho)therapist (L, 115, 126, 152) [rapist]
 peritoneum (L, 21) [peri & tone]
 passport (L, 241; TT, 14) [sport]
 lobster (A, 478) [G. Obst 'fruit']
 Information (A, 578) [form]
 Manhattan (A, 239) [tan; cf. "Tanned Man in a Hat"(A, 530)]
 homespun (A, 239) [pun; cf. "homespun nonsense"(SM, 191)]
vanouissemments (A, 375) [Van; cf. "Ada had vanished"(A, 189)]

7.5 Spacing

St. Alin (A, 15) [Stalin] car pet (L, 258) [carpet]
 Mustrux (A, 554) [must trucks] van Ness (L, 14) [Vaness(a)]
 boss...well (TT, 83) [Boswell] so glowing (SM, 219) [Soglow]⁹¹
 St. Taurus (A, 27) [centaurs] Caddy Lack (L, 248) [Cadillac]
 Pat Rishin (A, 224) [patrician]
 sad distichs (BM, 179) [sadistic]
 Tanagra dust (PF, 231) [Gradus]
 "Oh there you are...!" (PF, 170) [Ohthere]⁹²
 very loud speakers (BS, 128) [loudspeakers]

⁹¹ Otto Soglow, a cartoonist, creator of The Little King (AL, 388).

⁹² The reference is to Othere, a Norwegian who gave King Alfred the accounts of his voyages in Northern waters and the Baltic (see Dorothy Whitelock, The Beginnings of English Society [Harmondsworth, 1952], pp. 13, 59, 63).

Appendix 7.5 - 7.6

Grand D. (A, 151) [Grandee (cf. A, 153)]
 Institute for the Criminal Insane (PF, 295) [ICI 'here']
 Institute of Preparation for the Hereafter (PF, 52) [IPH=if]
 V. V. Sector (A, 369) [vivisector]
 Inter Resting (A, 492) [interesting]
 Peter de Rast (A, 212) [pederast]
 P. O. Tyomkin (A, 182) [Potyomkin]
 Larousse (A, 165, 368) [la rousse 'the red-head']
 Miss Lester ... Miss Fabian (L, 181) [my italics; lesbians]⁹³
 a crystal powder box that "escaped from the Nes S.S.R.", as
 Khrushchov punned (E, 77) [USSR - nécessaire]
 the turn of the epithet, the srew of an absurd adverb (SO,
 64) [The Turn of the Screw by Henry James]

7.6 Agnomination

Note - notorious (<u>A</u> , 348)	hazily - hay (<u>TT</u> , 78)
ravenous - ravine (<u>A</u> , 266)	moralist - muralist (<u>LH</u> , 132)
specimen - species (<u>LH</u> , 118)	belly - belle (<u>GO</u> , 3)
rocket - racket (<u>LA</u> , 161)	philter - felled her (<u>L</u> , 127)
vague - in vogue (<u>A</u> , 98)	truism - truth (<u>A</u> , 166)
pet - pēt (<u>A</u> , 219)	arabesque - arbutus (<u>A</u> , 351)
bills - billions (<u>L</u> , 172)	unhobble - hobgoblins (<u>A</u> , 18)
guilty - Quilty (<u>L</u> , 34)	poleaxe - Polacks (<u>BS</u> , 114-5)
laymen - lemans (<u>A</u> , 17)	Lethe - leaks (<u>PF</u> , 231)
prenubile - Nile (<u>L</u> , 21)	boyless - boiling (<u>A</u> , 375)
banked - banker (<u>L</u> , 100)	starling - stardust (<u>A</u> , 74)
reluctance - relax (<u>DS</u> , 134)	drawbridges - drawbacks ⁹⁴
spas - spatial (<u>GO</u> , 117)	crazy - Acrazia (<u>A</u> , 553)
mosques - Moscow (<u>A</u> , 91)	glided - glade (<u>A</u> , 270)
bronzes - bonzes (<u>A</u> , 91)	urges - orgies (<u>BS</u> , 179)
odor - ardor (<u>A</u> , 420)	moods - modes (<u>A</u> , 99)
ax - ox (<u>L</u> , 124)	fake - fakir (<u>KOK</u> , 63)

⁹³ This connection was pointed out by Carl R. Proffer in his Keys to Lolita (Bloomington, 1968), p. 96 and A. Appel, Jr. (AL, 391).

⁹⁴ Nabckov in conversation with Penelope Gilliatt (Voque, Dec. 1966, 227).

Appendix 7.6

ashtray - astray (A, 239) tortuous - tortoise (L, 283)
Clichy Clichés (A, 371) orchal orchestra (A, 73)
 shams - shamans (L, 261) marvelous - marring (A, 344)
 Mars - marred (PF, 75) marred - marvel (DS, 19)
 membrane - brain (A, 221) fashion - profession (DS, 51)
 Van's - vanity (A, 9) pearly - purled (SM, 113)
 capricious - "Capri" (GO, 131) dressing - depressing (L, 148)
 thalamic calamities (A, 361) scrutoir - inscrutable (A, 373)

 footnotes - forget-me-nots (BS, 6)
 pseudoliberations - pseudolibidoes (L, 20)
 telestically - telepathically (L, 248)
 lecturer - lecher (A, 377, 379)
 vertical - vertebrate (A, 421)
 artistically - ardisiacally (A, 500)
 ecstatical - ecclesiastic (LH, 87)
 elaborate - deliberation (GL, 1)
 somnoric - sophomoric (TT, 58)
 semantics - semination (A, 442)
 balustrade - autostrada (P, 115)
 sacred - creed (P, 40; cf. A, 409)
 carbuncular - caruncles (DS, 93)
 tumult - multitudinous (A, 393)
 apocalyptically - apoplectic (G, 105)
 supputation - supposition (TD, 26)
 redoutable [sic!] - double (KQK, 123)
 reasonably - seasonably (A, 29)
 lampshades - landscapes (PF, 197)
 scent - sensibility (M, 12) [Jane Austen, Sense and Sensi-
 undertaker - underwriter (L, 203) bility]
 adamantly - adamantly (SO, 113)
 past master - postmaster (AL, 316)
 streetwalker - sleepwalker (KQK, 262)
 lepidopterists - lepidosis (A, 132)
 blossoming - bosoming (A, 194)

 flavor - flash - flesh (A, 402)
 esthetically - ecstatically - Estotially (A, 30)

Appendix 7.6

felt - smelt - melted (A, 399)
 sacred - secret - creed (A, 409; cf. P, 40)
 sunrise - surprise - crase - sunrays (A, 561)
 sense - in a sense - nonsense (P, 33)
 Lavender - laundry - laund (PF, 197)
 rumors - rumor - roomer (L, 52)
 vibrations - re-vibrations - reverberations (I, 11)
 dangling - tangled - bangles (A, 187)
 shift - rift - sift - drift (BS, 162)
 sighed - signed - sigh - signed (BS, 54)
 sensual - senseless - soulless (A, 431)
 gambit - gambol - gambler (A, 200)
 seascapes - escapes - capes (P, 92)
 nasty - noisy - nosy (GO, 161)
 petted - petticoated - petititted (A, 172)
 Willy - willy nilly - willow (RL, 92)
 bus - motorbus - montibus (DS, 13-4)
 eaves - eavesdrop - cavesdrop (PF, 79)
 toot - two-two - to - Toulouse (A, 105)
 maids - maids - aids (A, 407)
 laundresses - dresses - recesses (A, 407)
 senescent - nonsense - science (A, 354)
 macks - mock - minks (LH, 177)
 Ashcan - Cache Cache - Cancan (P, 96)
 naughty - Juggernauts - aeronauts - naughts - what-nots (RL, 61-2)
 bobos - bubas - buboes (A, 132)
 pompon - pumpkin - bumpkin - bonbon (A, 363)
 drumlins - gremlins - kremlins (L, 35-6)
 yachts - yacs - yoickfests (A, 238)
 festerings - foster - feigns - feasts (A, 364)
 stick - sick - tick - kit - ski - skit - sit (DS, 220)
 pill - pillow - billow - billions of Bills - jillions -
 brilliant - Jills - billions - brilliant (A, 70-71)
 ardor - arbor (A, 367) ardor - art (A, 351) arbors - ar-
 dors - Adas (A, 54) Ada - ardors - arbors (A, 74, 159)
 adored - Ardis - Ada - ardors - arbors (A, 409)

Appendix 7.7

7.7 Homonymy and Polysemy

7.7.1 Implicit Homonymy and Polysemy

watchman (<u>I</u> , 122)	1. a man on watch; a guard 2. a man in charge of a watch (he paints the time on the face of the clock ["tarbrush time"] and makes it ring)
Mann Act (<u>L</u> , 152)	1. name of the originator of the statute 2. the sexual act
[lilthe youths] of a fairy tale sport club (<u>PF</u> , 119)	1. mythical being of folklore 2. male homosexual
Marina had conceived... (<u>A</u> , 26)	1. was of the opinion 2. had become pregnant
Russian classics in... cameo bindings, whose molded profiles of poets... (<u>P</u> , 77)	1. shaped, ornamented 2. become moldy
Bout was connected with Blanche (<u>A</u> , 179)	1. connected by telephone 2. connected genitally
Swallowtail (<u>A</u> , 393)	1. a genus of butterflies; here: a nickname 2. a courtesan "fondling a virile lipstick in Fellata ads" (a reference to fellatio)
a sound principle (<u>LD</u> , 25)	1. sensible 2. healthy
private appendages (<u>A</u> , 510)	1. apparatus, gear 2. male genitals (esp. in connection with "private")
one cocked part [of his body] (<u>KQK</u> , 103)	1. turned up or to one side 2. n. penis
black magic (<u>AU</u> , 76)	1. color (of the butterfly's wings) 2. witchcraft
this timely gesture (<u>GL</u> , 1)	1. opportune 2. relating to time (i.e., checking the "time piece")
practically nameless man (<u>KQK</u> , 108)	1. obscure, anonymous 2. having no name
just half a shade (<u>PF</u> , 60)	1. ghost 2. name of the poet (Shade) 3. a minute degree or quantity
I relieved him of [the poem] (<u>PF</u> , 288)	1. free from a burden 2. rob, deprive
the line was engaged (<u>BS</u> , 32)	1. telephone connection 2. line of verse

Appendix 7.7

peter out (<u>L</u> , 25)	1. become exhausted 2. n. penis
organs (<u>A</u> , 202)	1. musical instruments 2. parts of the body
mouth organ (<u>A</u> , 362)	1. harmonica (cf. <u>A</u> , 374) 2. organ for (in) the mouth
member (<u>A</u> , 203)	1. limb 2. penis
male parts (<u>L</u> , 189)	1. male rôles (in a play) 2. genitals
Cordula's smell in all the drawers (<u>A</u> , 483)	1. sliding box or receptacle 2. underwear (cf. "violate the secrets of your bottom drawer" [<u>A</u> , 495]) ⁹⁵
dear (<u>A</u> , 499)	1. beloved 2. expensive
game (<u>AS</u> , 127)	1. play, fun 2. wild animals
fellow traveler (<u>LH</u> , 214)	1. co-traveler 2. backer of the Communist party
he was...at my so-called mercy (<u>L</u> , 297)	1. in the power of; without defense against 2. compassion or forbearance
blind alley (<u>KQK</u> , 28)	1. fruitless or mistaken course or direction 2. Franz cannot see much without his glasses (transferred epithet)
the shelter of your columns (<u>SO</u> , 218)	1. a vertical arrangement of printed text 2. a supporting pillar
Shade penned this lambent line (<u>PF</u> , 174)	1. marked by lightness or brilliance, esp. of expression 2. flickering, radiant (referring to line 286 of "Pale Fire")
chairs were already yawning (<u>BM</u> , 172)	1. gaping, opening up 2. taking a deep breath through the open mouth (figuratively)
sur-royally antlered (<u>A</u> , 4)	1. more than royally 2. surroyal, n. one of the terminal tines above the royal antler of a stag or other large deer
a cagey police state (<u>EO</u> , I, 5)	1. hesitant about committing oneself; shrewd 2. cage, n. (& -y [adjective suffix]) the nature of a barred cell, i.e., prison-like

⁹⁵ Cf. James Joyce, Ulysses: "all the secrets of my bottom drawer" (Penguin Modern Classics Edition [Harmondsworth, 1968], p. 433).

Appendix 7.7

A number of implicit homonymous and homophonous words deserve to be included here:

Duchess of Payn, of Great Payn and Mone (<u>PF</u> , 306)	[pain & moan]
the valleys of Toss and Thurn (<u>TT</u> , 60)	[toss & turn]
Violet knocks at the library door (<u>A</u> , 577)	[Violet Knox (a name)]
Mrs. R 4 (<u>A</u> , 434)	[Mrs. Arfour (<u>A</u> , 432-3)]
Santa Claws (<u>SM</u> , 264)	[Santa Claus]
an overdoze (<u>A</u> , 499)	[overdose]
steppe-mother Siberia (<u>AP</u> , 60)	[stepmother]
turnstyle (<u>A</u> , 504)	[turnstile]
a keyless hole as big as Kant's eye (<u>A</u> , 373)	[another "unprintable pun" (<u>DS</u> , 136)]
<u>ars pictoris</u> (<u>DS</u> , 136)	
the hearse of <u>ars</u> (<u>A</u> , 406)	[arse ("often considered vulgar" [<u>WID</u>])]
Ada - ardor - <u>Ader</u> (<u>A</u> , <u>passim</u>)	[G. <u>Ader</u> 'vein' (Ada Veen); cf. "Veenish vein" (<u>A</u> , 239)]

7.7.2 Explicit Homonymy and Polysemy

lottery ticket...my own lotteries (<u>A</u> , 68)	1. a drawing of lots with prizes 2. affair whose outcome is determined by chance
tightly husked but easily husked (<u>A</u> , 267)	1. covered with a husk 2. deprived or stripped of the husk (cf. "she husked out of her sweat shirt" [<u>A</u> , 267] and Ada's "husked corn" trousers [<u>A</u> , 281])
infra-red...infra-Reds (<u>AP</u> , 60)	1. color 2. Communists, Bolsheviks
red tape and Red Rule (<u>LH</u> , 52)	1. color (red tape: official routine, bureaucracy) 2. Communist
Red Indians, Red Admirables (<u>SM</u> , 257)	neither the color of the skin nor that of the butterfly is red
in this respect...nothing is respected (<u>DF</u> , 224)	1. in regard to 2. treat with consideration
cannon balls, canned balls (<u>SO</u> , 101)	1. spherical projectiles 2. non-sense 3. testicles

Appendix 7.7

crushed kid for crushed kids (<u>L</u> , 110)	<u>crushed</u> 1. specially prepared leather 2. intensely infatuated <u>kid</u> 1. kid leather (of a goat) 2. child
under the felt you felt (<u>A</u> , 374)	1. n. cloth material 2. v. perceive, experience
from a blind seventy to a purblind fifty (<u>L</u> , 114)	1. unrestricted, irrational 2. partly blind, obtuse
[life after death] what deathly boredom (<u>G</u> , 322)	1. fatal 2. relating to death
blasting the blast (<u>DS</u> , 79)	1. v. to cause to blast off, demolish; shrivel, wither 2. n. violent gust of wind
the cream of our intelligentsia...whipped cream (<u>BS</u> , 151)	<u>cream</u> 1. choicest part 2. cream of milk <u>whipped</u> 1. strike, punish, defeat 2. to beat into a froth
walnut voice...walnut and fudge voice (<u>BS</u> , 227)	1. hickory tree wood (of a cabinet) 2. edible nut
a book with the unintentionally biblical title <u>Know Your Own Daughter</u> (<u>L</u> , 176)	1. to understand 2. arch. have sexual intercourse with
Skip Lucette skipping rope (<u>A</u> , 399)	1. omit 2. leap, jump
uplifting the lift girl (<u>A</u> , 21)	1. to improve the spiritual, social, or intellectual condition of 2. raise (up) 3. n. elevator
Should I offer him a cigarette? No, that would be in bad taste (<u>DS</u> , 179)	<u>bad taste</u> 1. figurative sense 2. literal sense
"I'm dying for a smoke." "You're dying anyway." (<u>L</u> , 298)	1. have a strong wish or desire 2. cease to live
trifling with minors, but minor characters are untouchable (<u>TT</u> , 69)	<u>minor</u> 1. n. a person who has not attained majority 2. a. secondary <u>untouchable</u> 1. not to be touched 2. exempt from criticism, beyond reach
Bosch expresses some bosh (<u>A</u> , 437, cf. 426)	1. Hieronymus Bosch, Flemish painter 2. absurd actions, trifles
I miss America - even Miss America (<u>SO</u> , 49)	1. v. feel the absence of 2. n. title
a dull man writing broken English...a broken man writing dull English (<u>RL</u> , 7)	<u>dull</u> 1. mentally slow 2. tedious, lacking brilliance <u>broken</u> 1. imperfectly written 2. weak, infirm

Appendix 7.7

collecting old masters and young mistresses (<u>A</u> , 4)	<u>old master</u> 1. literally, an old master 2. a work by a superior painter (esp. a distinguished painter of the 16th, 17th, or early 18th century) <u>collect</u> 1. collect objects 2. pick up, bring together
cold anger and hot tears (<u>L</u> , 207)	<u>cold</u> used in the figurative sense, <u>hot</u> used in the literal sense
[elevator] rise and take down early risers and downers (<u>L</u> , 134)	<u>riser</u> 1. one who gets up (from sleep) 2. one who moves upward
the (rich) culinary and (meager) connubial felicities (<u>BS</u> , 78)	<u>rich</u> highly seasoned, fatty, oily, or sweet; nutritious <u>meager</u> 1. having little flesh 2. deficient
a dry 'no'...a moist 'yes' (<u>UT</u> , 178)	<u>dry</u> 1. without moisture 2. severe, terse <u>moist</u> wet, liquid
rummaging for ice, finding fire (<u>LH</u> , 160)	<u>fire</u> 1. heat 2. ardor
ample light and narrow shade (<u>L</u> , 34)	<u>ample</u> 1. plentiful 2. wide
dead-tired soldiers and one live, drunken soldier (<u>TE</u> , 130)	<u>dead</u> 1. complete 2. without life

Here are a few explicit homophones which do not require any comment:

rumor - roomer (<u>L</u> , 52)	terrors - terrace (<u>PF</u> , 96) ⁹⁶
size - sighs (<u>RL</u> , 92)	Rack [name] - rack (<u>A</u> , 315)
symbols - cymbals (<u>A</u> , 73)	you - yew (<u>A</u> , 334)
whole - hole (<u>A</u> , 195)	feet - forfeit (<u>BA</u> , 174)
born - borne (<u>DF</u> , 17)	steak - mistake ⁹⁷
Nansen-sical - nonsensical (<u>DS</u> , 138)	

⁹⁶ Cf. the play on the name Horace and horrors in Donald Barthelme's short story "The Policemen's Ball" (City Life [New York: Bantam, 1971], p. 62).

⁹⁷ Nabokov in conversation with Douglas M. Davis ("On the Banks of Lake Leman. Mr. Nabokov Reflects on Lolita and Onequin", The National Observer [June 29, 1964], 17).

Appendix 7.3

7.8 Punning Correspondences

a)

from lean lecturer to Full Professor (SO, xi); cf. "full professor"...lean "visiting lecturer" (SO, 27) [lean refers to stature, full to status]

the balloon of inflation (KQK, 113) [a punning metaphor] a "literary career"...riding my own horse (RL, 52)

Pushkin has likened translators to horses changed at the post houses of civilization. The greatest reward I can think of is that students may use my work as a pony (EO, I, x)

his cognac nightcap...his slippers and gown (PF, 131)

the movie business, that mysterious astrological business where they read scripts and look for stars (DF, 93)

her long, French, lily-white neck (A, 48) [fleur-de-lys]

a new nib...the beak of a bird (DS, 15)

I became a deflowerer because I failed to pass my botany examination (A, 577)

...magic words opening every door. There is, however, a certain kind of 'open sesame' which seems less a charm than a skeleton-key (RL, 59)

Dick Cockburn, a staunch friend of mine (LH, 230)

through polluted Communist channels (SM, 262)

the nasal honking of rheumy taxis (DB, 103)

the pavonine sun was all eyes (L, 165)

[mistranslation of the name of a flower] transfigured flowers into bloomers (A, 64)

the rectilinear chaos of Cubism (with "abstract" cast in "concrete") (A, 350)

her cornflower eyes would turn violet in pensive moments - a botanical miracle! (AS, 127)

just round the corner...corners [are] never round (A, 167)

lackadaisical footmen (DS, 184) [lackey]

some soft, pale drinks (CP, 105) [soft drinks 'non-alcoholic beverages' (soft and pale may also be seen as personifying epithets)]

strawberry soufflé...not quite 'risen' to the occasion (A, 413) [rise and rise to an occasion]

in this case and court (M, xii)

Appendix 7.8

b)

Hamlet...a Great Dane (PF, 155) [Great Dane 'a breed of tall massive smooth-coated dogs']

"passing the buck"...ordered champagne (A, 513) [buck - bucket - champagne]

A pest on his anapaest (A, 367)

teaching Lethean and Fenugreek (P, 148) [in connection with teaching, the two learned words suggest 'languages'; the first word derives from the mythological river of oblivion, the second refers not to some Greek dialect, but to 'a leguminous annual Asiatic herb']

lo and behold (L, 52, 164, 212, 225) [lo, interj. & Lo(11-ta)]

Putting myself in his shoes...the sole issue (DS, 149)

a ventriloquist in a naval uniform (PE, 223) [Latin ventr- 'belly' & navel]

My carissa, my liquidambar, my early delicious (LS, 131)
[Humbert addresses Lolita with words sounding like fanciful endearments (carissa: a combination of cara & carissima 'dear(est) one'; liquidambar: liquid & amber [Lolita's eyes]; delicious: delightful one (F. délices, n.pl. 'pleasurable sensations'))]; actually, however, the words denote a plum, raisin, and apple, respectively]

c)

An electric milk van on fat tires rolling creamily (LD, 83)
a youth, dressed up as an American Football Player, stood in one last deadlock with [his girl]... He, the tackler, held... (BS, 60)

black oil paintings, the overflow from his study... (BS, 22)
a considerably changed and enlarged Kim Beauharnais (A, 396)
[a blackmailing photographer]

the first balcony of honeymoon breakfasts, with the first wasp (A, 324)

The Three Swans [a hotel] overwinged a bastion (A, 527)

the Tree of Knowledge - this specimen was imported...from Eden National Park (A, 95)

I do not really know if his project [staging a play] ever saw the footlights (LH, 4)

look at those sea gulls playing chicken (A, 525)

giving birth simultaneously to baby girls...side-splitting (A, 375)

Appendix 7.8 - 7.9

Talon Trouser Fastener (a rather grasping and painful name, by the way) (PF, 114)

one could, if a body desired, bathe stark naked (DS, 65)

I'm stuck in my "turnstyle" (A, 503)

[an] old man, tasting of apple paste, who enthusiastically discharged his duties... (G, 334) [the man's moist pronunciation is subtly underlined by the ambiguity of discharge & duties ('quantity of irrigation water')]

as my dentist in my milktooth days used to say (BS, 2)

gifted with an iron grip, immediately able to grasp the most unsavory aspect of any case (G, 201)

a very cheeky nurse with overdeveloped gluteal parts (L, 243)

7.9 Etymological Wordplay

a) Genuine Etymological Connections

collecting what he would recollect later (A, 128)	}	<u>recollect</u> from Latin <u>recolligere</u> 'to gather again' & 'recall to mind'
collected works of unre- collected authors (A, 41)		
twinning by entwinement (A, 168)		from <u>twin</u> 'two, double'
sham...shamelessly (A, 44)	}	from <u>scamu</u> , <u>sceamu</u> 'shame'
no shame or sham (LH, 13)		
handsome hands (LA, 163)		Middle English <u>handsom</u> 'easy to manipulate'
hotly hysterical and hope- lessly frigid (BS, 117)		Latin <u>frigidus</u> 'cold' contrasts with <u>hot</u> (ly)
tremendously smooth effrontery (G, 202)		from Latin <u>frons</u> 'forehead' (foregrounded by <u>smooth</u>); cf. G. <u>Stirn haben</u> 'show audacity, cheek'
lucifers...glowworm (A, 73)		Latin <u>lucifer</u> 'light-bearing'

b) Etymological Correspondences

confessing my peccadilloes (PF, 223)	from Spanish 'little sins' (foregrounded by <u>confess</u>)
mountains of platitudes (P, 120)	<u>platitude</u> from <u>plat</u> 'flat' (anal- ogous to <u>altitude</u> , <u>latitude</u>); cf. <u>plateau</u>

Appendix 7.9 - 7.10

in jail or in Los Angeles (<u>RL</u> , 152)	<u>angeles</u> Spanish 'angels' (here: where the angels are, i.e., dead)
the streets have been... quieter in the sourdine Past (<u>A</u> , 554)	<u>sourdine</u> 1. rare 'muffled, sub- dued' 2. from F. <u>sourd</u> 'deaf, dull'
a selenian glow...the moonless night (<u>L</u> , 295)	Latin & Greek <u>selen-</u> 'moon'
slips of the tongue are oracular (<u>P</u> , 165)	Latin <u>orare</u> 'to speak'

c) Misleading and Spurious Etymologies

shams and shamans (<u>L</u> , 261)	<u>shaman</u> from R. & Tungus <u>saman</u> 'Buddhist monk' (cf. <u>sham</u> and <u>shame</u> , above)
nightmares and stallions (<u>A</u> , 214)	} <u>mare</u> from OHG & N <u>marā</u> 'incubus', not from OHG <u>merha</u> , ON <u>merr</u> 'mare'; cf. "What if that nightmare gave you a back kick?" ⁹⁸
<u>noctis equi</u> ...nightmares (<u>L</u> , 221)	
lame, lamentably lame (<u>L</u> , 66)	OE <u>lama</u> 'lame' & Latin <u>lamentari</u> 'lament'
revise...devise (<u>L</u> , 163)	<u>revisus</u> 'seen again' & <u>divisus</u> 'divided'
he hoped a timely aspirin tablet had... (<u>BS</u> , 31)	<u>aspirin</u> from <u>acetyl</u> & <u>spir-</u> [spir- aetic acid] & G. suffix <u>-in</u> ; Latin <u>sperare</u> 'hope' (Engl. <u>aspire</u> from Latin <u>ad-</u> & <u>spirare</u> 'to breathe')

7.10 Multilingual Wordplay

"play-zero" (<u>A</u> , 435)	phonetic pun on F. <u>plaisir</u> & <u>plethora</u>
<u>Les pauvres cigales</u> ... the poor sea gulls (<u>PF</u> , 41)	F. <u>cigales</u> 'crickets', not 'sea gulls'
your Sore-bones works out (<u>RL</u> , 30)	<u>Sorbonne</u> 'University of Paris'
Fleur de Fyler...Defiler of flowers (<u>PF</u> , 212, 213)	F. <u>fleur</u> 'flower' & <u>deflower</u>
<u>c'est la tragédie des</u> <u>cabinets</u> (<u>BS</u> , 239)	F. <u>cabinet</u> '(government) cabinet' and 'toilet'

⁹⁸ James Joyce, Ulysses (Harmondsworth, 1968), p. 40; cf. Carl R. Proffer, Keys to Lolita, p. 31-2 and A. Appel (AL, 403).

Appendix 7.10

- Sigismond Lejoyeux (SM, 156) F. 'the joyful one'; a reference to Sigmund Freud (G. Freude 'joy')
- liriodendrons...lit d'édredon (A, 400) F. 'bed of elderdown'
- ça va seins durs (A, 245) F. seins durs 'hard breasts' & F. ça va sans dire 'it goes without saying'
- [On the water dorophone] "A l'eau!" (A, 261) F. interj. allo 'hello' & à l'eau 'to (in) the water'
- "Pop in, pet..." (A, 418) F. pet 'fart' (cf. A, 88, 401)
- objets trouvés, or rather trouvés, the polished log with its polished hole (A, 462) English objet trouvé 'artifact or natural object held to have aesthetic value' (F. lit. 'found object') & F. troué(s) 'with holes'
- she read History..."Sale Histoire" (A, 503) F. lit. 'dirty history' & 'dirty (unpleasant) affair (story)'
- Furnished Space, l'espace meublé (A, 504) F. espace is both 'space' and 'room' (cf. E, 41)
- 3P^{photos}oses (TT, 14) F. oser, v. 'dare' (cf. "those daring attitudes" [TT, 14])
- Dr. Onze [was] sentenced to eleven years' hard labor (SR, 214) F. onze 'eleven'
- Houssaie (A, 273, 333, 487) F. houssaie 'hollywood' (cf. Golli-vud-tozh, R., 'Hollywood(ish)')⁹⁹
- Eystein...a prodigious master of the trompe l'oeil (PF, 130) F. trompe-l'œil 'false appearance' means literally 'cheat or deceive the eye'
- we always tend to talk Canady when haut (A, 414) F. haut 'high' does not have the sense of 'intoxicated', which is meant here
- Ponder the Egg (A, 539) Vivian Darkbloom explains: "pun on Fr. pondre, to lay an egg (allusion to the problem what came first, egg or hen)"¹⁰⁰
- from Low Gothic to Hoch Modern (A, 350) G. hoch 'high(ly)'
- Mrs. Rosenthal...Rose-dale Museum (LH, 162) G. Rosental 'rose dale (valley)'
- ⁹⁹ Vivian Darkbloom [anagram of Vladimir Nabokov], "Notes to Ada", appended to the Penguin Books Edition of Ada (Harmondsworth, 1970), p. 471; cf. Carl R. Proffer, "Ada as Wonderland", p. 267.
- ¹⁰⁰ "Notes to Ada", p. 476.

Appendix 7.10 - 7.11

the right-hand side-walk... <u>Recht's</u> Liquor Store (<u>LH</u> , 178)	G. <u>rechts</u> 'right (side hand)'
[Max Fuchs] slipped like a fox between the tables (MC, 149)	G. <u>Fuchs</u> 'fox'
a rubber sea lion [is sent to] a Mrs. Steller, Robbe Avenue 1 (<u>KQK</u> , 202)	G. <u>Robbe</u> 'sea cow, sea lion'
I have no desire to see the <u>Knabenkräuter</u> and other pendants of your friends (<u>A</u> , 408)	G., literally, 'boy's weeds'; V. Darkbloom explains: "Germ., orchids (and testicles)" ¹⁰¹
John Thurston Todd (his bearded bust presided over the drinking fountain) (<u>P</u> , 77)	the bust of the dead man (G. <u>Tod</u> 'death') is appropriately placed (Thurston, homophonous <u>thirst</u>) on a <u>drinking</u> fountain
whose liver...was behaving like a <u>pecheneg</u> (<u>A</u> , 79)	C. Proffer: "A pun on <u>pechen</u> ' (liver) and <u>pecheneg</u> " ¹⁰² , the latter word meaning 'a savage' ¹⁰³
Hotel Montevideo..."Video, video..." "I see..." (<u>KQK</u> , 91)	Latin <u>video</u> 'I see'
...unless you are a <u>filius aquae</u> (<u>A</u> , 243)	Latin 'son of water', a teetotaler; also 'son of Aqua (name)'
<u>Aujourd'hui</u> (heute-toity!) (<u>A</u> , 29)	F. <u>aujourd'hui</u> and G. <u>heute</u> 'today' & <u>hoity-toity</u> 'arrogant, capricious'

7.11 Onomastic Wordplay

1) Names Referring to Profession

Professor Chem (<u>L</u> , 210)	Professor of Chemistry (cf. <u>L</u> , 178)
Dr. Molnar (<u>L</u> , 293; <u>LH</u> , 18)	in both instances, the name is that of a dentist (<u>molar</u> ; "that n like a grain in a cavity" [<u>LH</u> , 18])
Mr. Fatum (<u>KQK</u> , 145)	the director of the Fatum [Latin 'fate, destiny'] Insurance Company (<u>KQK</u> , 142)
Sumerechnikov (<u>A</u> , 43, 399)	a photographer (from <u>sumerki</u> 'dusk', also 'twilight' - pun on the Lumière brothers) ¹⁰⁴

¹⁰¹ "Notes to Ada", p. 474.

¹⁰² "Ada as Wonderland", p. 257-8.

¹⁰³ "Notes to Ada", p. 465.

¹⁰⁴ "Notes to Ada", p. 464; "Ada as Wonderland", p. 256.

Appendix 7.11

Rubinov (<u>L</u> , 284)	owner of a Jewellery Company
Professor Gleeman (<u>BS</u> , 38, 40, 53)	his field is Medieval Poetry; gleeman 'a medieval, usu. itinerant professional entertainer who sang songs..., chanted or recited poetry, or related stories' (<u>WID</u>)

2) Names Referring to Occupation or Attitude

Black and White (<u>KQK</u> , 241)	} chess players (G. <u>schwarz</u> 'black' & G. <u>weiss</u> 'white')
Schwarz and Weiss (<u>KQK</u> , 252, 260)	
Schwarz and Black (<u>RL</u> , 133-4, 138, 164)	
Mr. Anon (<u>PF</u> , 98)	writer of an anonymous note
Mr. Aix (<u>A</u> , 256)	an anonymous art expert [Mr. X]
R.S. (<u>A</u> , 468)	an anonymous <u>research student</u>
Dr. Trebler (<u>P</u> , 30)	member of the Music Department
O.S. Smirnovski (<u>DF</u> , 129)	proprietor of a liquor factory (<u>Smirnov</u> is a brand name [vodka])
Schwimmer (<u>KQK</u> , 78)	an excellent swimmer (G.)
Dr. Schach (<u>SM</u> , 133)	beats a Grandmaster in chess (G. <u>Schach</u> 'chess')
Mr. Nymphobottomus (Pig Pigment) (<u>A</u> , 117)	an elderly painter, specialty: nymphet bottoms
Skotoma (<u>BS</u> , 73 ff.)	a writer-philosopher extolling the herd spirit (R. <u>skot</u> 'cattle')
Senator Blank (<u>PF</u> , 159)	obviously a nohentity (ironically called "an outspoken statesman"); cf. the poet Blank (<u>SO</u> , 101)

3) Names Referring to Location

Miss East (<u>L</u> , 181-2, 190, 208)	Humbert's "east-door neighbor"
---	--------------------------------

4) Names Referring to Appearance (Features, Manner, Dress)

Herr and Frau Matchshin (<u>KQK</u> , 233)	a couple with spindly legs
Husky Hank (<u>L</u> , 264)	a burly, robust person
X.B. Lambovski (<u>G</u> , 119)	"there was something Paschal about him" (<u>G</u> , 119)
Max Linderovski (<u>SM</u> , 151)	resembles the actor Max Linder (<u>SM</u> , 158)

Appendix 7.11

Miss Shrill...Mr. Basso (<u>P</u> , 159)	persons characterized by their voices
Red Sweater...Wind-breaker (<u>L</u> , 189)	two boys whose names are not known to Humbert
Miss Condor (<u>A</u> , 479)	a woman whose rump is clothed in lamé material (F. <u>con d'or</u> 'gold buttocks')

5) Names Referring to Various Qualities

Professor Hamm (<u>BS</u> , 109)	author of a book about <u>Hamlet</u> (a showy, exaggerated work)
Professor Lamort (<u>A</u> , 314)	a philosopher who has investigated the problem of death (F. <u>la mort</u> 'death'; cf. "Lamord" [<u>BS</u> , 117])
Oswin Bretwit (<u>PF</u> , 174-181)	G. <u>Brett</u> '(chess) board'; the name means "Chess Intelligence" (<u>PF</u> , 180); he is a great solver of chess problems
Hermann Brink (<u>SS</u> , 54)	explorer of 'the brink' and inventor of the term "referential mania"
Armand Rave (<u>TT</u> , 13)	a homosexual who strangled his boyfriend's incestuous sister
McAber (<u>PF</u> , 52)	President of I.P.H., a rather macabre institute ('having death as a subject')
Uncle Novus (<u>SL</u> , 141)	a "newly acquired" uncle (<u>SL</u> , 139) (Latin <u>novus</u> 'new')
Grainball City (<u>L</u> , 260)	a <u>grain</u> -handling and <u>ball</u> -playing town
"Veritas" (<u>DF</u> , 237, 245)	the name of a film company (Latin 'truth')
Blanche and Rosa von Nacht (<u>LD</u> , 176)	} four names involving semantic contrasts: F. <u>blanche</u> 'white', G. <u>Nacht</u> 'night', G. <u>rosa</u> 'pink'; <u>iris</u> 'rainbow', <u>ivor(y)</u>
Iris Black (<u>LH</u>)	
Ivor Black (<u>LH</u>)	

7) Names Referring to Hidden Facts, Qualities, or Connections

Bachofen (<u>BS</u> , 128 <u>et passim</u>)	either an incongruous combination of (John Sebastian) Bach & G. <u>Ofen</u> 'oven' or a reference to the extermination camps whose inmates were killed and burned (G. <u>Back-ofen</u> 'baking oven'); cf. the Cinderella (cinders, ashes) allusions (<u>BS</u> , 139, 160, 207)
---	---

Appendix 7.11

Franz Bubendorf (<u>KQK</u> , 1, 2, 31 <u>et passim</u>)	G. <u>Bube</u> 'jack, knave' & G. <u>Dorf</u> (a provincial knave)
Iris Acht (<u>PE</u> , 122)	mistress of Thurgus, who built a tunnel (length: 1,888 yards) to secretly visit his love; she died in 1888 (<u>PE</u> , 122) (G. <u>acht</u> 'eight')
Heinrich Heideland (<u>A</u> , 462)	G. <u>Heinrich</u> 'Henry' & G. <u>Heideland</u> 'barren land, heath, moor'; a reference to Henry Moore, the English artist (sculptor)
Dr. Galgen (<u>E</u> , 99)	G. <u>Galgen</u> 'gallows'; the man rents Smurov's room (after his "suicide")
Frau Kirchhof (<u>LD</u> , 168)	G. 'cemetery', literally 'churchyard' (Margot orders a coffin for the woman)
Dreyer (<u>KQK</u>)	a reference to the triangle relationship (G. <u>drei</u> 'three')
Grimm Road (<u>L</u> , 293)	} the names reflect Humbert's mood ("I am not going very far for my pseudonyms" [<u>L</u> , 270])
Killer Street (<u>L</u> , 270)	
Hunter Road (<u>L</u> , 271)	
Todd Road, at the corner of Cliff Avenue (<u>P</u> , 143)	both names (G. <u>Tod</u> 'death') underline Pnin's precariously located house
Miss Emperor (<u>L</u> , 204)	a piano teacher; a reference to Madame Bovary's piano teacher, Mademoiselle Lempereur (cf. <u>AL</u> , 397)
Ivan Ivanovich Engel (BM, 173)	a secret angel of fate, employed by some Celestial firm (G. 'angel')

8) Names Referring to Toilet Articles and Cosmetics

Tender-Touch tissues (<u>L</u> , 230)	
Fellata (<u>A</u> , 393)	a lipstick brand
Château Baignet cold cream (<u>A</u> , 114)	
Chrysanthemum cream (<u>A</u> , 194)	
Pennsilvestris lotion (<u>A</u> , 393)	<u>pinus sylvestris</u> 'kind of fir'; cf. "pine-fragrant bliss" (<u>A</u> , 393)
Quelques Fleurs (<u>A</u> , 26)	a talc powder (F. 'some flowers')
Arlen Eyelid Green (<u>A</u> , 420)	cf. (Elizabeth) Arden
Scheherazade's Lacquer (<u>A</u> , 218)	a brand of nail polish

Appendix 7.11

Granial Maza (<u>A</u> , 180)	a Caucasian perfume ¹⁰⁵
Miniver Musk (<u>A</u> , 226)	a perfume
Beau Masque (<u>A</u> , 245)	a perfume (F. 'beautiful disguise or mask')
Degrasse (<u>A</u> , 368, 384)	a perfume (from Grasse, a city in Southern France renowned for its perfumes; cf. the puns on F. <u>de grâce</u> 'for mercy's sake' and "Lucette's 'Oh-de-Grâce'" [<u>A</u> , 417] [F. <u>eau de Grasse</u> , cf. eau de Cologne])
Sanglot (<u>BS</u> , 159)	a cheap musky perfume (F. 'sob')
<u>L'heure bleue</u> (<u>LD</u> , 289)	a perfume (F. 'the blue hour')
<u>Adoration</u> (<u>LH</u> , 83)	a perfume (F. 'idolatry, adoration')
<u>Krasnaya Moskva</u> (<u>LH</u> , 206)	"an insidious perfume" (R. 'red Moscow')
Tagore (<u>M</u> , 60)	"a cheap, sweet perfume"

9) Names Referring to Cars

Caddy Lack (<u>L</u> , 248) [Cadillac]	Hummer (<u>LH</u> , 138) [Humber?]
Yak (<u>A</u> , 528, 558) [Jaguar?]	Bellargus Sedan (<u>LH</u> , 156)
Klop (<u>LH</u> , 196) [a small car]	Argus (<u>A</u> , 551, 558)
Kramler (<u>PF</u> , 22, 158, 283, 287)	[Chrysler & Rambler?]
Roseley (<u>A</u> , 257)	[Rolls Royce & Wolsey?]
Paradox (<u>A</u> , 310)	[called "a cheap 'semi-racer'" (G. Dux?)]
Unseretti (<u>A</u> , 515)	[an (Italian) sportscar]
jolls-joyce (<u>A</u> , 473)	[Rolls Royce]
Icarus (<u>DS</u> , <u>passim</u> ; <u>SF</u> , 24; <u>KQK</u> , <u>passim</u> ; <u>LH</u> , 21, 49)	
Hecate (<u>LH</u> , 186)	[an old convertible (a Greek goddess)]
Amlcar (<u>TT</u> , 101)	[<u>amil</u> 'a revenue collector in India']
"Caracal" (<u>LH</u> , 155)	[the narrator's "Desert Lynx" (<u>LH</u> , 133)]

¹⁰⁵ See "Ada as Wonderland", p. 261.

Appendix 7.11

10) Various Names for Products

Dromes (<u>L</u> , 71, 123, 299)	[cigarettes]
Dromedary (<u>L</u> , 234)	[cigarette brand (Camel)]
Turkish Traumatist (<u>A</u> , 121)	[cigarettes]
Rosepetal (<u>A</u> , 482, 483)	[cigarettes]
Cannabina (<u>A</u> , 122)	[cigarettes]
Albany (<u>A</u> , 260)	[cigarettes]
Régie (<u>GL</u> , 30)	[cigarettes; short for <u>régie des tabacs</u>]
Salammô (<u>LH</u> , 39)	[cigarettes; cf. Salammô, the daughter of the Punic king Hamilkar (see above, "Amilcar"), heroine of Flaubert's novel]
Kaffeina (<u>A</u> , 417)	[a pill against hangover]
Fahrmamine (<u>PF</u> , 277)	[pills against car sickness; <u>pharma-</u> 'drug' & <u>fahren</u> (G. 'drive')]
Quietus Pills (<u>A</u> , 437, 492)	[<u>quietus</u> 'removal from or extinction of activity; esp.: death' (<u>WID</u>) & Latin <u>quietus</u> 'sleeping']]
Burpies (<u>LH</u> , 209)	[pills inducing burping]
Gray Bead (<u>A</u> , 79)	[caviar]
Hero (<u>A</u> , 273)	[wine]
Gallows Ale (<u>A</u> , 389)	[<u>Gallo</u> is an actual brand of wine]
velvetina (<u>ES</u> , 84)	[a drink or dessert]
Brown Prune (<u>LH</u> , 60)	[tobacco]
Everyrest chair (<u>A</u> , 567)	[cf. "Beautyrest mattresses" (<u>F</u> , 110)]
Sonorola (<u>A</u> , 313, 372)	[a music-box (?)]
Sapsucker paperbacks (<u>A</u> , 459)	[<u>sapsucker</u> 'woodpecker' (cf. Penguin, Pelican, or Peregrine paperback books)]
Pleasantrips (CCL, 90)	[a travel agency]
Quilton Hotel (<u>LH</u> , 226)	[cf. Hilton]
Elsinore (<u>A</u> , 343)	[a London weekly (cf. <u>Hamlet</u>)]
<u>The Village Eyebrow</u> (<u>A</u> , 344)	[a hightrow publication (cf. <u>The Village Voice</u>)]
<u>Chums</u> (<u>RL</u> , 13)	[a school paper]
<u>The Artisan</u> (<u>A</u> , 502; <u>LH</u> , 174)	[a magazine (cf. <u>Partisan Review</u>)]

Appendix 7.11

- The Beau and the Butter-fly (PF, 192; A, 425; LH, 129) [a New York magazine]
- Simplizissimus (BS, 15) [a reference to the German weekly Simplicissimus (1896-1944)]
- Strekoza (BS, 15) [like the previous paper, this is a humoristic, satirical publication (R. 'a wild, boisterous person, madcap')]
- Golos (A, 314) [a Russian-language newspaper (R. 'voice'); anagram of Logos, a real Berlin publishing house (SM, 280)]

11) Various Humorous, Allusive, or Indicative Names

- Menzel (KQK, 164) [a confectioner; cf. Adolf von Menzel (1815-1905), German painter, known for his realistic Berlin pictures]
- Vivian Badlook (KQK, 153) [a photographer (with a good eye); anagram of Vladimir Nabokov]
- Moritz and Max (KQK, 218, 262) [two young men from Dreyer's store; a reference to the mischievous Wilhelm Busch characters Max and Moritz]
- Frau Kamelspinner (KQK, 31) [wife of a taxidermist; the German name means 'camel spinner/weaver' (an entomological allusion?)]
- Wasserschluss (KQK, 33) [a man who calls Dreyer while the latter is taking a shower (G. 'water finish')]
- Pulvermacher (DF, 146, 148) [a marginal character (G. 'powder maker')]
- Traum, Baum, and Käse-bier (G, 201, 202; LD, 168) [the names of the three directors of a law firm (G. 'dream, tree, cheese beer'); "a complete German idyll" (G, 202)]
- Felix Wohlfahrt (DS, 23, 213) [an ironical name for the tramp (Latin felix 'happy' & G. 'well-fare, prosperity', literally 'good trip')]
- Polymnia (DS, 57) [a whore (in Greek mythology, the muse of sacred song)]
- Kanarienvogel (G, 69) [a shoemaker (G. 'canary(-bird)')]
- Dora Wittgenstein (G, 203) [a secretary (a reference to Ludwig Wittgenstein [1889-1951], Austrian-English philosopher)]

Appendix 7.11

Tollenburg students (G, 377)	[exceedingly jolly students (G. <u>toll</u> 'jolly, crazy')]
Professor von Skunk (SR, 191)	["the one-time scourge of the 'learned world'"]
The Lethean Library (RL, 58)	[a library full of insignificant, doomed books deserving oblivion]
Professor Nussbaum (RL, 164)	[a Swiss scientist who shoots his young mistress and commits suicide (G. 'nut tree'); he presumably 'went nuts'; there is also a German teacher of the same name (O, 49)]
Monsieur Paon (UT, 158, 160)	[F. 'peacock'; a landlord]
Dr. Bonomini (UT, 161, 162)	[an Italian psychiatrist; obviously a Freudian <u>bonhomme</u>]
Holmes (AL, 118)	["an indolent plain-clothes man"; a reference to Sherlock Holmes (cf. Shirley Holmes[L, 66, 102])]
Count de Kickoffsky (AP, 62)	[an old nobleman (soon to 'kick off')]
Louise von Lenz or the Green Lady (AP, 61)	[G. <u>Lenz</u> 'spring(time)']
Chin and Chilla (LA, 165)	[two chinchillas]
Dr. Ilse Tristramson (L, 200)	[cf. Sterne's <u>Tristram Shandy</u> (see AL, 394-5)]
Cecilia Dalrymple Ramble (L, 254-5)	[the donator of a marble bench]
Mr. Swine (L, 119, 120)	["a bald porcine old" desk clerk]
Jean Farlow (L, 81, 84, 87)	[a reference to the actress Jean Harlow]
Aubrey McFate (L, 54, 58, 109, 213, 258)	[a fatal agent; cf. Jerome McFate, a bank manager (LS, 78)]
Professor W. (L, 191)	[a "gentle <u>widower</u> "]
Miss Redcock (L, 196)	[a teacher at Beardsley school (she hands out health pamphlets)]
Dolores Quine (L, 33-4)	[an actress (<u>quine</u> 'Scot. var. of <u>quean</u> ['a disreputable woman'] [<u>WID</u>]); cf. AL, 350]
Reverend Rigor Mortis (L, 254)	[a comical version of his real name (Rigger); Latin 'stiffness of death']
Avis Byrd (L, 287-8)	[a semantic tautology; Latin <u>avis</u> 'bird']
Miss Beard (L, 128)	["What a name for a woman"]

Appendix 7.11

Uncle Tom (<u>L</u> , 120)	[a negro porter (with a deprecatory implication: 'a Negro held to be humiliatingly subservient or deferential to whites' [AHD])]
Miss Molar (<u>L</u> , 197)	[a teacher at Beardsley School]
Desdemona (<u>P</u> , 40)	[a colored charwoman (cf. <u>Othello</u>)]
Professor Idelson (<u>P</u> , 147, 160)	[he "idles on" rather than coming to Pnin's party]
Dr. Hermann Hagen (<u>P</u> , 9, 11, 15 <u>et passim</u>)	[the German-born Head of the German Department; a reference to a major figure in the <u>Nibelungen</u> epic]
Dr. Rosetta Stone (<u>P</u> , 44)	["one of the most destructive psychiatrists of the day"; a reference to the Rosetta Stone, a slab of basalt found in Egypt which was covered with hieroglyphs, demotic script, and Greek; it was the object of numberless conjectures and far-fetched symbolic interpretations]
Gordon Krummholz (<u>PF</u> , 199-202, 310)	[a musical prodigy (G. 'a naturally bent or warped piece of wood')]
Mlle Baud (<u>PF</u> , 199)	[a governess; a pun on <u>bawd</u> 'procuress']
Edsel Ford (<u>PF</u> , 234)	[the name of a poet (actually, a name of a type of car)]
Oswin Affenpin, last Baron of Aff (<u>PF</u> , 305)	["a puny traitor" (G. <u>Affe</u> 'monkey')]
Curdy Buff (<u>PF</u> , 205, 208, 313)	[nickname of Baron Harfar Shalksbore, "a phenomenally endowed young brute" (<u>PF</u> , 208); F. <u>coeur de boeuf</u> 'bull's heart'; a reference to the shape of the glans (cf. Percy's "ugly engine" with its "phenomenal <u>coeur de boeuf</u> " [<u>A</u> , 274])]
Julius Steinmann (<u>PF</u> , 143, 153)	[a Zemblan patriot enacting his own name (G. 'stone man')]
Baron Bland (<u>PF</u> , 243)	[Keeper of the Treasure]
Miss Cleft (<u>A</u> , 166)	[headmistress who believes in the strict division of the sexes]
Dr. Lena Wien (<u>A</u> , 573)	[an apparently Freudian psychologist]
Mr. Nekto (<u>A</u> , 339)	[R. 'a certain person']
Yolande Kickshaw (<u>A</u> , 584)	[<u>kickshaw</u> 'tidbit, trifle' from F. <u>quelque chose</u> 'something']
Robin Sherwood (<u>A</u> , 128)	[a mailman on horseback in a "bright green uniform" (a reference to Robin Hood and Sherwood Forest)]

Appendix 7.11

Dr. Pearlman (<u>A</u> , 191, 245)	[a dentist]
Rajah of Cachou (<u>A</u> , 356)	[F. 'lickorice stick'; an onomatopoeic rendering of a sneeze; the person is an impostor]
Dangleleaf (<u>A</u> , 430)	[a homosexual ballet master (an allusion to Sergey Diaghilev)] ¹⁰⁶
Lady Scramble (<u>A</u> , 449)	[Van's secretary and, judging by her name, more than that]
Arwin Birdfoot (<u>A</u> , 306, 311)	[the name "reflects the 'pansy' character" of the man] ¹⁰⁷
Baron Azzuroscudo (<u>A</u> , 352)	[Italian <u>azzurro</u> '(sky)blue' & <u>scudo</u> 'shield', i.e. Blueshield (a reference to Baron Rothschild)]
Mr. Tamworth (<u>TT</u> , 29 <u>et passim</u>)	[Mr. R.'s secretary; <u>tamworth</u> 'a breed of large long-bodied red swine'(<u>WID</u>)]
Goodgrief (<u>TT</u> , 94)	[a reference to C.K. Scott Moncrief, the translator of Proust's <u>Remembrance of Things Past</u>]
Giulia Romeo (<u>TT</u> , 80)	[a streetwalker of mixed parentage (an allusion to <u>Romeo and Julia</u>); <u>romeo</u> means 'pilgrim' in archaic Italian]
Carnavaux (<u>LH</u> , 5, 12, 52 <u>et passim</u>)	[a village; F. <u>carnaval</u> 'carnival; clown, harlequin']
Fartuk (<u>LH</u> , 94)	[a poet; R. 'apron']
Boris Nyet, and Boyarski (<u>LH</u> , 83)	[hacks; R. 'no' and 'nobleman']
Dick Cockburn (<u>LH</u> , 230)	[a private investigator and "staunch friend" of the narrator]
Miss Grunt (<u>LH</u> , 6, 68)	[a former nurse]
George Oakwood (<u>LH</u> , 124)	[G. Eichenwald'; a reference to Yuliy Ayhenvald (1872-1928), cf. <u>SM</u> , 287 and <u>D</u> , 72]

¹⁰⁶ "Ada as Wonderland", p. 275.

¹⁰⁷ "Notes to Ada", p. 472.

APPENDIX 8

8.1 Alliteration¹⁰⁸

1) Two-word Alliterations

a) Noun "and" Noun

- | | |
|--|--|
| amusement and awe (<u>A</u> , 103) | arbors and ardors (<u>A</u> , 54, 74,
159, 367, 409) |
| anguish and ardor (<u>AS</u> , 137) | arts and adventures (<u>KQK</u> , 224) |
| bank and bed (<u>KQK</u> , 114) | blots and blanks (<u>G</u> , 183) |
| beast and beauty (<u>L</u> , 61) | boobos and boners (<u>SO</u> , 111) |
| the Beast and the Belle (<u>A</u> ,
401) | books and bouquet (<u>L</u> , 244) |
| the beastly and the beauti-
ful (<u>L</u> , 137) | bracelets and breast stars
(<u>A</u> , 414) |
| the beau and the beast (<u>A</u> ,
276) | brashness and boredom (<u>L</u> , 286) |
| beauties and beasts (<u>A</u> , 464) | bridge and bourbon (<u>L</u> , 93) |
| bed and <u>bidet</u> (<u>L</u> , 24) | briefs and bra (<u>L</u> , 239) |
| bets and boats (<u>KQK</u> , 236) | in the buff and the brown
(<u>DS</u> , 65) |
| bibles and brooms (<u>A</u> , 21) | bullies and beasts (<u>A</u> , 582) |
| Blake and Blok (<u>LH</u> , 168) | business and bath (<u>L</u> , 126) |
| blazes and blasts (<u>PF</u> , 207) | business and booze (<u>L</u> , 261-2) |
| blotches and banks (<u>KQK</u> , 23) | |
| debility and despair (<u>TT</u> , 10) | dread and disgust (<u>P</u> , 38) |
| desire and despair (<u>A</u> , 360) | drink and drugs (<u>L</u> , 278) |
| the dirt and the death (<u>L</u> , 46) | drugs and drinks (<u>A</u> , 481) |
| discomfort and despair (<u>P</u> , 21) | dump and ditch (<u>L</u> , 271) |
| disgust and desire (<u>SM</u> , 211) | dumps and dolors (<u>L</u> , 45) |
| distress and distraction
(<u>LS</u> , 122) | dust and dusk (<u>A</u> , 60) |
| elegance and eloquence (<u>SO</u> , 72) | our jibes and their jobs (<u>A</u> ,
73) |

¹⁰⁸

Appendix 8.1 lists almost exclusively cases of initial alliteration in immediate proximity; most of the examples are additionally connected by assonance, consonance, or internal alliteration. Some types of alliteration not taken into account are indicated with the help of examples in Appendix 8.1.3 (a & b); they are too numerous to be included.

Appendix 8.1

failings and failings (A, 139)
 her faith and fate (LH, 74)
 fancies and reelings (TT, 22)
 fancies and fears (P, 191)
 farce and falsity (A, 250)
 features and faults (A, 431)
 ferrets and farmers (SM, 263)
 field and forest (SM, 131)
 flesh and fun (A, 349)
 flowers and fields (A, 139)
 the flash and flute (PF, 263)
 gals and goons (SO, 117)
 gambol and glee (L, 239)
 gloom and glory (SM, 280)
 gloss and gossip (SO, 179)
 gooseflesh and grit (L, 169)
 hammock and honey (A, 70)
 happiness and helplessness (A, 286)
 haze and hum (BA, 180)
 the healthful and the harmful (KQK, 162)
 henchmen and whores (L, 294)
 coal and coral (A, 168)
 the client and his clickies (A, 352)
 coils and crucibles (SM, 14)
 color and contour (A, 250)
 content and context (SO, 186)
 lapses and losses (L, 248)
 laymen and lemans (A, 17)
 legend and logic (SM, 62)
 limpidity and luster (SM, 113)
 magic and madness (LH, 44)
 manner and movement (TT, 75)
 folds and furrows (P, 154; TT, 10)
 the flutter and fire (BA, 182)
 folly and fate (L, 279)
 folly and fun (KQK, 94)
 force and foresight (L, 65)
 frescoes and fountain (A, 465)
 friezes and frescoes (D, 23)
 frocks and frills (A, 84)
 fun and fancy (LH, 193)
 funerals and fireworks (RL, 63)
 furrows and folds (LI, 77)
 gouache and guano (SM, 217)
 gout and glooms (A, 280)
 granite and gravity (PF, 144)
 growth and gravitation (A, 538)
 gurgle and gush (L, 132)
 heat and health (KQK, 199)
 hollows and hills (A, 476)
 hollows and heights (A, 198)
 honey and hum (P, 145)
 hops and hogs (KQK, 206)
 contour and color (A, 437, 556; AL, 317)
 cots and coffins (L, 245)
 the cue and the cud (LH, 232)
 curiosity and composure (L, 51)
 links and loops (A, 274)
 loot and liquor (A, 552)
 lure and lore (GL, xi)
 massacre and misery (AL, 118)
 the mimic and the model (DS, 22)

Appendix 8.1

- minute and module (SS, 54)
- mocks and manners (A, 580)
- monsters and morons (L, 219)
- morons and madmen (SO, 137)
- nature and neighbor (PF, 152)
- the obvious and the ordinary (RL, 174)
- orchards and orchidariums (A, 409)
- pain and panic (P, 21, 23; LS, 172)
- the pain and the panic (BS, 138)
- pain and passion (A, 332)
- pain and pleasure (DS, 107)
- pain and plenitude (TT, 32)
- palm and pulse (A, 56)
- the pang and panic (A, 188)
- panic and pain (A, 315)
- pals and poules (SM, 169)
- the pang and the poetry (TT, 62)
- rage and regret (A, 360)
- rape and riot (A, 574)
- sage and stooge (SO, 158)
- scent and sensibility (M, 12)
- that shade and that shape (A, 372)
- shadow and sheen (L, 22)
- shadows and shapes (A, 539)
- shams and shamans (L, 261)
- shakes and shrugs (P, 47)
- shape and shade (LA, 162; PF, 73; A, 544)
- shape and shadow (LS, 8)
- shine and shade (BD, 30)
- shorts and shirts (A, 9)
- showers and shadows (L, 92)
- shrugs and shakes (P, 41)
- moss and mire (SM, 138)
- the muddle and mottle (DS, 62)
- murmurs and moans (A, 168)
- the musk and the mud (L, 46)
- orchards and orchids (A, 366)
- organs and orgitrons (A, 539)
- passion and pain (PF, 53)
- passion and pity (G, 190)
- pencil and pen (P, 89)
- plaints and protests (P, 131)
- plush and paint (A, 10)
- poets and peasants (A, 582)
- poetry and pain (TD, 22)
- pride and purity (SO, 103)
- prudery and prejudice (TE, 126)
- pushes and punches (SM, 89)
- repentance and rage (L, 297)
- roads and roofs (A, 44)
- skin and scar (A, 410)
- slats and slits (LS, 139)
- sough and sigh (SM, 172)
- sound and sense (PF, 68)
- source and satiety (RL, 10)
- spas and spices (A, 322)
- the strong and the stone (L, 105)
- street and strife (PF, 60)
- stuff and spread (A, 537)
- the sun and the shade (L, 105)
- supputation and supposition (TD, 26)
- surfers and surgeons (A, 381)
- suspense and suspensories (SO, 117)

Appendix 8.1

tact and taste (<u>L</u> , 86)	timber and tundra (<u>SM</u> , 120)
tangles and tensions (<u>LH</u> , 189)	tingle and tang (<u>KQK</u> , 20)
taste and tone (<u>L</u> , 243)	tint and texture (<u>PF</u> , 24; <u>A</u> , 82)
tastes and titters (<u>A</u> , 136)	tint and tissue (<u>A</u> , 102)
tenderness and torture (<u>A</u> , 251)	tint and tone (<u>SO</u> , 134)
terror and tenderness (<u>C</u> , 260)	in tit and toto (<u>A</u> , 71)
terrors and torments (<u>LH</u> , 122)	touch and tint (<u>KQK</u> , 72)
texture and temperature (<u>KQK</u> , 32)	triumphs and tribulations (<u>PF</u> , 169)
cheeks and chins (<u>PF</u> , 146)	
vastness and variety (<u>L</u> , 73)	vigilance and vision (<u>L</u> , 8)
velocity and vigor (<u>M</u> , 62)	volume and volubility (<u>SS</u> , 54)
ways and whims (<u>AL</u> , 118)	the Whites and the Wilsons (<u>LA</u> , 162)
weight and whims (<u>A</u> , 353)	woes and wounds (<u>RL</u> , 109)
the wet and the weak (<u>L</u> , 105)	

b) Noun "of" Noun

the altruism of advertisements (<u>G</u> , 17)	
bladder of blood (<u>A</u> , 97)	breeze of his brain (<u>A</u> , 434)
blocks of blackness (<u>TT</u> , 10)	
a daze of dust (<u>L</u> , 164)	designation of doom (<u>L</u> , 219)
dearth of data (<u>SM</u> , 25)	drapery of dreams (<u>A</u> , 253)
jollities of the jungle (<u>SO</u> , 137)	a jumble of enjambments (<u>PF</u> , 263)
fall of its folds (<u>A</u> , 537)	fingers of fate (<u>PF</u> , 233)
fatigue of its fugue (<u>A</u> , 139)	flap of flesh (<u>SL</u> , 135)
felicities of fondling (<u>LH</u> , 53)	flow of fancy (<u>A</u> , 523)
fervency of his faith (<u>SM</u> , 302)	fog of fatigue (<u>KQK</u> , 59)
festoons of foliage (<u>A</u> , 86)	folly of his flesh (<u>A</u> , 484)
figure of fun (<u>L</u> , 30)	frenzy of their fright (<u>SL</u> , 135)
garlands of girls (<u>PF</u> , 111)	gleam of gloss (<u>KQK</u> , 23)
geometry of gems (<u>KQK</u> , 74)	glitter of gratitude (<u>KQK</u> , 55)
the haze of her hair (<u>D</u> , 19)	heights of happiness (<u>A</u> , 431)

Appendix 8.1

height of hopelessness (<u>P</u> , 115)	hint of a hum (<u>A</u> , 106)
hint of a haze (<u>PF</u> , 92)	hum of happiness (<u>A</u> , 574)
	hum of harmony (<u>PF</u> , 68)
caprice of the coppice (<u>A</u> , 94)	collar of the coat (<u>BS</u> , 204)
clarity of concentration (<u>LH</u> , 176)	coolness of the continuum (<u>A</u> , 537)
	curve of a cupola (<u>RL</u> , 6)
law of logic (<u>A</u> , 361)	leanness of leg (<u>P</u> , 175)
load of love (<u>L</u> , 244)	leaps of light (<u>PF</u> , 126-7)
lobes of a lip (<u>A</u> , 99)	line of logic (<u>A</u> , 431)
masses of mist (<u>TH</u> , 119)	millions of moments (<u>BS</u> , 12)
melting of certain metals (<u>SM</u> , 14)	the muscles of mirth (<u>A</u> , 311)
	mysteries of mimicry (<u>SM</u> , 124)
nuances of noise (<u>LH</u> , 118)	orgy of orchids (<u>A</u> , 509)
pain of parting (<u>I</u> , 179)	patches of poetry (<u>TT</u> , 27)
pang of pity (<u>BS</u> , 233)	plethora of pain (<u>L</u> , 172)
pang of pleasure (<u>KQK</u> , 154; <u>A</u> , 281)	precision of poetry (<u>SO</u> , 79)
pang of disappointment (<u>V</u> , 208)	the puddles of pauses (<u>A</u> , 557)
parodies of paradise (<u>A</u> , 350)	the piquancy of those pinna- cles (<u>P</u> , 123)
patch of the past (<u>SM</u> , 75)	pursuit of my pleasure (<u>RL</u> , 52)
patience of poetry (<u>SO</u> , 7)	a puzzle of petals (<u>LH</u> , 209)
sense of security (<u>SM</u> , 77)	silence of her surprise (<u>E</u> , 25)
spas of Space (<u>A</u> , 543)	
tale of torture (<u>PF</u> , 289)	tip of [her / the] tongue (<u>SM</u> , 211; <u>L</u> , 11)
the tales of the tortured (<u>LH</u> , 70)	tornadoes of temper (<u>L</u> , 151)
Terror of Terra (<u>A</u> , 73)	a torrent of terror (<u>SM</u> , 296)
terrors of the terrace (<u>PF</u> , 96)	
the vanity of virtue (<u>A</u> , 220)	visions of his voyage (<u>RL</u> , 63)
vastness of the view (<u>PF</u> , 121)	the voicing of his views (<u>V</u> , 210)
a vestige of vestibule (<u>PF</u> , 19)	
weaver of words (<u>SF</u> , 16; <u>BS</u> , 123)	whine of the wheels (<u>A</u> , 524)
the whim of a whirl (<u>KQK</u> , 144)	a whirl of words (<u>A</u> , 73)

Appendix 8.1

c) Noun "or" Noun

advertisement or advice (L, 150)

the ball, or the bowl (A, 451)

banknotes or banisters (SM, 160)

flaw or frame (KQK, 27)

Florence or Florida (LH, 215)

flowers or filth (A, 567-8)

grass or granite (A, 568)

hacks or hicks (SO, 53)

ignorance nor indolence (L, 175)

the legs nor the lungs (TT, 89)

part or particle (SO, 32)

pit or pouch (A, 330)

porcelain or peach (A, 126)

porch or perch (PF, 287)

reason, nor room (A, 73)

semantics or semination
(A, 442)

talent or technique (SC, 167)

choice or change (LH, 121)

bed or bower (A, 130)

breath or bread (V, 212)

brook or book (A, 44)

fold or furrow (PF, 34)

fools or frauds (TT, 98)

furniture or furs (KQK, 81)

grave men or gravemen (A, 17)

hope or hate (L, 171)

some clout or clown (L, 229)

presence or promise (A, 360)

prism or prison (BS, 170)

prisons or palaces (LH, 176)

ritual or rule (SM, 269)

no shame or sham (LH, 13)

specks or spokes (A, 104)

in tone or tint (SO, 120)

d) Noun various Noun

alligator alliterations (G, 364)

banker shoots bitch (LS, 77)

one beau, one beast (A, 190)

such bliss, such blessing
(I, 35)

prefers dons to donnas (LH, 29)

all the fond, all the frail
(A, 20)

an aviator's avatar (G, 364)

blonde in black (TT, 12)

from branch to brook (DS, 68)

one breath, one breeze (A, 579)

drug duncery (SO, 114)

the frame of mutual frankness
(V, 211)

Appendix 8.1

as a frame, as a form (<u>A</u> , 521)	
gleam in her gloom (<u>LS</u> , 116)	in contour as well as in color (<u>A</u> , 556)
criminals, cripples (<u>A</u> , 307)	
ladies to laddies (<u>PF</u> , 104)	leap in my loins (<u>L</u> , 23)
lampshades with landscapes (<u>PF</u> , 197)	the lifeless with life (<u>I</u> , 143)
	lodger-lover (<u>L</u> , 40)
maker's marks (<u>SM</u> , 53)	mosques in Moscow (<u>A</u> , 91)
meaningless with meaning (<u>I</u> , 143)	the myth behind the moth (<u>A</u> , 437)
those moods, those modes (<u>A</u> , 99)	
nun's nonsense (<u>A</u> , 80)	the nut with the net (<u>LS</u> , 127)
more picknickers than pines (<u>KOK</u> , 182)	popularity with the peasants (<u>SM</u> , 97)
picture in the puddle (<u>SM</u> , 119)	half <u>poule</u> , half <u>puella</u> (<u>A</u> , 372)
pointer more than a pew (<u>L</u> , 263)	predator's power (<u>SM</u> , 125)
rocket racket (<u>LA</u> , 161)	rose of a rash (<u>A</u> , 126)
my sin, my soul (<u>L</u> , 11)	the specimen with the species (<u>LH</u> , 118)
not a solution but solitude (<u>LS</u> , 18)	sullenness, silence (<u>G</u> , 171)
in tone but not in tint (<u>A</u> , 410)	torture...tenderness (<u>BS</u> , xiv)
widow's weeds (<u>DS</u> , 188)	wile in the warp (<u>BS</u> , 123)

e) Adjective & Noun

acrobatic agility (<u>KOK</u> , 180)	amber apertures (<u>TH</u> , 120)
aesthetic asceticism (<u>LH</u> , 159)	aquiline aloofness (<u>UT</u> , 150)
aimless amnesia (<u>SM</u> , 110)	arctic afternoon (<u>SM</u> , 89)
	awful alchemy (<u>SO</u> , xii)
ballooning buffoons (<u>E</u> , 81)	blessed blur (<u>A</u> , 572)
bare back (<u>L</u> , 41)	blinding blast (<u>AL</u> , 115)
bent back (<u>SM</u> , 147)	blinding blue (<u>PF</u> , 251)
bestial beau (<u>SS</u> , 57)	blue blaze (<u>TT</u> , 43)
blazoned blur (<u>P</u> , 153)	black bark (<u>PF</u> , 34)

Appendix 8.1

black butterflies (<u>PF</u> , 14)	brown brow (<u>LH</u> , 87)
blurry bloom (<u>E</u> , 89)	brown brook (<u>SM</u> , 75)
body bulk (<u>P</u> , 175)	bright banalities (<u>A</u> , 250)
boisterous boys (<u>P</u> , 101)	bright blocks (<u>SM</u> , 21)
bold bandit (<u>BM</u> , 171)	bronze baubles (<u>SM</u> , 38)
bonny bonus (<u>A</u> , 10)	brutish brains (<u>PF</u> , 150)
[boorish boar (<u>BS</u> , 213)	Buddha-like bulk (<u>SM</u> , 105)
brash brats (<u>L</u> , 126)	bulbous base (<u>SM</u> , 44)
bright breeze (<u>NT</u> , 100; <u>SM</u> , 58)	burlesque babble (<u>L</u> , 30)
bright brine (<u>A</u> , 496)	burly Basques (<u>SM</u> , 148)
brisk breeze (<u>A</u> , 496)	burning bladder (<u>A</u> , 44)
bronzy brow (<u>SM</u> , 163)	buxom beauty (<u>AP</u> , 61)
dangerous dawn (<u>LH</u> , 74)	dismal district (<u>L</u> , 271)
dark dews (<u>SL</u> , 135)	diurnal dreamery (<u>S</u> , 161)
[dazzled doe (<u>BS</u> , 226)	divine delicacy (<u>L</u> , 164)
dazzling dew (<u>G</u> , 223)	doelike devotion (<u>A</u> , 484)
deft dabs (<u>KQK</u> , 227)	doleful dawn (<u>EO</u> , III, 32)
deadly drafts (<u>PF</u> , 19)	doleful days (<u>L</u> , 45)
[deafening din (<u>BS</u> , 196)	doomed dear (<u>L</u> , 40)
demented diarist (<u>L</u> , 7)	doomlike din (<u>I</u> , 30)
depraved delight (<u>G</u> , 25)	Dostoevskian drisk (<u>SM</u> , 284)
depraved devices (<u>E</u> , 75)	drab dotage (<u>FP</u> , 34)
[develish daintiness (<u>BS</u> , 117)	dramatic draft (<u>KQK</u> , 105)
dim diamond (<u>LH</u> , 53)	dreadful dream (<u>A</u> , 97)
dimpled dimness (<u>L</u> , 133)	drunken delirium (<u>S</u> , 160)
dire direction (<u>DF</u> , 214)	drunker dream (<u>A</u> , 416)
dismal disappointments (<u>RL</u> , 150)	dull distress (<u>I</u> , 112)
dismal disorder (<u>GO</u> , 137)	dying day (<u>L</u> , 282)
Javanese gestures (<u>L</u> , 272)	joyful journey (<u>E</u> , 50)
geminate gem (<u>A</u> , 19)	juicy jokes (<u>AU</u> , 88)
gentle jest (<u>A</u> , 131)	jungle jingles (<u>A</u> , 450, 524)
ecstatical ecclesiastic (<u>LH</u> , 87)	embered embryo (<u>A</u> , 367)
facile fancy (<u>KQK</u> , 227)	fabulous foliage (<u>SM</u> , 171)
famous face (<u>PF</u> , 49)	fabulous fulness (<u>SM</u> , 44)
famous film (<u>PF</u> , 49)	facial flesh (<u>P</u> , 154)

Appendix 8.1

- faded fields (KQK, 17)
 familiar figure (BS, 6)
 fanciful fears (KQK, 112)
 fanciful fun (PF, 223)
 fancy flag (DS, 63)
 fantastic fact (A, 523)
 fantastic farrago (PF, 16)
 fantastic folds (KQK, 23)
 fascinating facets (PF, 204)
 fat face (TT, 3)
 fat feel (A, 32)
 fatal flaw (I, 189; G, 187; SO, 305)
 faunal fantasies (SM, 51)
 faunish faces (L, 110)
 feathery foliage (G, 344)
 feigned faint (A, 252)
 feigned fondness (KQK, 94)
 female flesh (L, 177)
 feminine fascination (PF, 106)
 feminine fuss (A, 368)
 fervent force (L, 65)
 festive fripperies (KQK, 224)
 feverish flush (A, 470)
 fierce fragrance (TH, 119)
 gabled gatehouse (KQK, 93)
 gangling grace (A, 556)
 gaunt girl (A, 470)
 girlish gloss (I, 56)
 gloomy glimpse (AP, 61)
 gloomy greed (TE, 129)
 glorious gorge (TH, 123)
 golden giggle (L, 121)
 golden ghost (KQK, 195)
 golden ghosts (GO, 50)
 golden goal (L, 61)
 gluey glistening (SM, 116)
 fir forest (AP, 62)
 fishy formula (A, 543)
 physical frenzy (A, 391)
 flexible frame (LH, 53)
 flitting frown (A, 368)
 floral frocks (TT, 41)
 florid face (TT, 23)
 fluffy fan (LH, 137)
 flustered fowl (L, 60)
 flying folds (TH, 120)
 fond farewell (A, 414)
 fontal freshness (I, 71)
 phony formulas (A, 317)
 forked fingers (SM, 291)
 frail faunlet (A, 355)
 frail favors (A, 471)
 frail frame (L, 252)
 frenetic frequency (SO, 243)
 friendly fence (D, 18)
 friendly flask (L, 283)
 frozen fray (SM, 23)
 fuddled fly (RL, 9)
 funny fancies (DS, 87)
 furtive frenzy (SM, 236)
 furtive friction (A, 281)
 ghostly goal (UT, 165)
 gray grapes (SM, 204)
 grateful grief (PF, 298)
 greedy gravity (KQK, 226)
 great gates (SM, 236)
 grayish gauze (A, 537)
 green growths (A, 451)
 grotesque garishness (SM, 111)
 grotesque grin (A, 577)
 gross gratification (S, 160)
 growing groan (A, 430)

Appendix 8.1

- | | |
|---|--|
| habitual haunts (<u>L</u> , 149) | helpful hobbies (<u>A</u> , 307) |
| hack hoods (<u>A</u> , 426) | hideous hell (<u>KQK</u> , 11) |
| haloed hallucination (<u>BS</u> , 238) | hysterical haste (<u>SM</u> , 127) |
| handsome hands (<u>LA</u> , 163) | hollow hum (<u>KQK</u> , 23; <u>DS</u> , 113) |
| hearty Hagen (<u>P</u> , 155) | hopeless hopefuls (<u>LH</u> , 139) |
| hearty holiday (<u>KQK</u> , 142) | horrible hilarity (<u>ASL</u> , 141) |
| heavenly height (<u>A</u> , 259) | humble hamlet (<u>BS</u> , 96) |
| heavy heart (<u>PF</u> , 90) | humble home (<u>PF</u> , 75) |
| heavy hermit (<u>A</u> , 577) | humble house (<u>LH</u> , 79) |
| hellish hall (<u>PF</u> , 213) | humming hush (<u>L</u> , 246) |
| hellish hinge (<u>A</u> , 431) | |
| inborn insolence (<u>I</u> , 44) | imperial illumination (<u>G</u> , 86) |
| innocent incidents (<u>A</u> , 361) | irresistible insinuation (<u>KQK</u> , 139) |
| inutile imagination (<u>KQK</u> , 70) | |
| calculated carnality (<u>L</u> , 286) | conscious contact (<u>BS</u> , 12) |
| captive corpse (<u>L</u> , 88) | corneous cupolas (<u>GB</u> , 96) |
| caustic comment (<u>BS</u> , 66) | corny cobold (<u>UT</u> , 152) |
| caustic contact (<u>E</u> , 25) | corporeal cataclysm (<u>A</u> , 536) |
| quick quips (<u>A</u> , 431) | crepuscular cry (<u>RC</u> , 62) |
| chitinous crust (<u>GB</u> , 92) | crankish quest (<u>SM</u> , 20) |
| quiet quest (<u>SM</u> , 130) | comical cordiality (<u>KQK</u> , 7-8) |
| clammy consciousness (<u>SM</u> , 210) | cretinic critics (<u>A</u> , 504) |
| cold castles (<u>A</u> , 352) | cretinous crowd (<u>TT</u> , 92) |
| cold contempt (<u>GO</u> , 14) | criminal craving (<u>L</u> , 25) |
| cold coquetry (<u>LH</u> , 53) | crisp crystal (<u>A</u> , 12) |
| comical calls (<u>PF</u> , 73) | cruising chrysolite (<u>G</u> , 364) |
| coming carouse (<u>GO</u> , 4) | cunning crooks (<u>S</u> , 160) |
| colorful customs (<u>SR</u> , 208) | curved comb (<u>SM</u> , 211) |
| colossal corolla (<u>P</u> , 190) | |
| lacy light (<u>DF</u> , 41; <u>SM</u> , 270) | leaping leopard (<u>BD</u> , 34) |
| lambent light (<u>BS</u> , 223) | liberal libations (<u>L</u> , 243) |
| languid lady (<u>DS</u> , 14) | light leanness (<u>LA</u> , 167) |
| languid lap (<u>LH</u> , 100) | liquid lights (<u>G</u> , 96) |
| lawless lucidity (<u>I</u> , 81) | limited lore (<u>SM</u> , 113) |
| lean lad (<u>A</u> , 396) | limp legs (<u>G</u> , 45) |
| leaner layer (<u>A</u> , 360) | limpid letter (<u>SM</u> , 105) |

Appendix 8.1

- limpid limbs (A, 27)
 lilac light (PF, 157)
 lisping lips (A, 414)
 livid lip (A, 24)
 local leaf (A, 71)
 lockable locus (L, 296)
 lone lamp (SM, 146)
 mad molar (AL, 120)
 magic masks (G, 122)
 [magic mists (BS, 147)
 magic muttering (SM, 26)
 manic magic (KOK, 63)
 maniacal manipulation (SM, 289)
 manly moans (LH, 48)
 marble mausoleum (SM, 30)
 marital maladjustment (P, 51)
 masked moon (SM, 240)
 matching memories (A, 153)
 maudlin memoirs (A, 19)
 mauve mountains (L, 225)
 mauve mummy (PF, 245)
 [megapod murals (BS, 226)
 melting mist (TH, 121)
 merry mime (PF, 99)
 messy mishap (L, 71)
 metallic melodies (PF, 287)
 naive neatness (S, 165)
 narrow nook (MC, 143)
 natural nooks (SM, 20)
 opaque occludent (PF, 86)
 painted pout (PF, 108)
 pale palm (E, 38)
 pale pulp (A, 281)
 pallied pansies (SM, 305)
 palpitating plage (SM, 147)
 pangful precognition (A, 337)
 loud lobby (L, 128)
 lovely loss (A, 12)
 lovely lyre (A, 392)
 lower layer (A, 7)
 lucid langor (M, 47)
 lucid lunacy (G, 53)
 luscious lasciviousness (KOK, 11)
 metronomic motion (SM, 222)
 milky mist (SM, 243)
 mineral monstrosities (SM, 111)
 miraculous might (NT, 116)
 mirrorlike murk (D, 17)
 miserable marriage (A, 19)
 moaning mouth (L, 63)
 mock minks (LH, 177)
 monstrous melancholy (KOK, 81)
 monstrous moan (A, 431)
 moralizing moron (LI, 96)
 mournful meditation (LS, 118)
 motionless magic (G, 86)
 motley mess (P, 101)
 moving masts (SM, 34)
 moving myths (SM, 216)
 multiple metamorphosis (SM, 13)
 mute moan (L, 287)
 netted nest (A, 283)
 nuptial night (L, 28)
 .
 orchal orchestra (A, 73)
 paradisiac personages (SM, 31)
 paralyzed past (SM, 248)
 parvenu passion (A, 22)
 passionate power (NT, 53)
 past pangs (LS, 5)
 patient politeness (AL, 121)

Appendix 8.1

pathetic pact (<u>LS</u> , 118)	polite plainness (<u>SM</u> , 28)
pathetic pink (<u>FP</u> , 36)	polluted palace (<u>PF</u> , 119)
pathological precision (<u>P</u> , 89)	populated places (<u>L</u> , 308)
peevish peers (<u>A</u> , 352)	populous part (<u>L</u> , 14)
perceived present (<u>TT</u> , 1)	potent pill (<u>LH</u> , 74)
perspiring paw (<u>BS</u> , 202)	pouting puddles (<u>LS</u> , 136)
perverse perseverance (<u>GO</u> , 11)	pretty prig (<u>A</u> , 51)
petrified paroxysm (<u>L</u> , 14)	pretty prison (<u>A</u> , 399)
pictured past (<u>TT</u> , 1)	Procrustean procrastination (<u>A</u> , 487)
piercing pleasure (<u>DF</u> , 164)	prodigious posterior (<u>SM</u> , 96)
pillared porch (<u>PF</u> , 22; <u>A</u> , 398)	prostrate portrait (<u>S</u> , 162)
pinned Pnin (<u>P</u> , 49)	puerile prettiness (<u>LH</u> , 40)
plasmic paper (<u>AS</u> , 129)	pugnacious predecessor (<u>SR</u> , 208)
plumbeous plum (<u>TT</u> , 6)	pulsating pangs (<u>LH</u> , 37)
poignant plants (<u>LH</u> , 70)	punning posters (<u>SM</u> , 254)
polar pate (<u>TE</u> , 129)	pure pain (<u>BS</u> , 228)
polished panel (<u>PF</u> , 130)	Puritan prudence (<u>PF</u> , 119)
poignant power (<u>SM</u> , 210)	purplish park (<u>P</u> , 19)
ravishing realm (<u>KOK</u> , 70)	roaring redness (<u>TT</u> , 14)
recondite riddle (<u>SO</u> , 121)	robust reality (<u>SM</u> , 77)
red rash (<u>A</u> , 334)	romantic ramblers (<u>TT</u> , 43)
redolent remnants (<u>L</u> , 12)	rosy rash (<u>L</u> , 141)
remote reaches (<u>LH</u> , 239)	rosy rocks (<u>L</u> , 18)
remote regions (<u>SM</u> , 20)	rosy romp (<u>EO</u> , I, 30)
remotest regions (<u>KOK</u> , 178)	royal wrath (<u>I</u> , 111)
wretched rake (<u>A</u> , 415)	rural routine (<u>EO</u> , I, 31)
richety row (<u>SM</u> , 30)	russet ravine (<u>L</u> , 279)
sacred secret (<u>A</u> , 409)	sham shiver (<u>E</u> , 13)
sandy soil (<u>SM</u> , 30)	silent silk (<u>L</u> , 221)
sapless sophistry (<u>BS</u> , 191)	silent solarium (<u>VS</u> , 227)
savage search (<u>TT</u> , 25)	siliceous satellite (<u>BS</u> , 15)
celestial cereals (<u>GO</u> , 67)	sylvan security (<u>SM</u> , 234)
sensual sins (<u>A</u> , 431)	silver salver (<u>A</u> , 5)
serene senility (<u>P</u> , 43)	silvery satin (<u>LH</u> , 67)
serene silence (<u>SO</u> , 124)	scarlet skies (<u>PF</u> , 85)
sexual symbols (<u>SM</u> , 20)	skimpy skirts (<u>A</u> , 582)

Appendix 8.1

slight slant (<u>NT</u> , 53)	spectral spider (<u>PF</u> , 109)
smuggled smugness (<u>RL</u> , 77)	straight strands (<u>BM</u> , 166)
sodden sand (<u>SM</u> , 119)	stronger stranger (<u>TT</u> , 98)
solitary sleeper (<u>LH</u> , 51)	subtle sense (<u>PF</u> , 15)
somber sonority (<u>EO</u> , II, 382)	subtle sorrow (<u>G</u> , 156)
sophisticated semismile (<u>BS</u> , 206)	sullen solitude (<u>L</u> , 112)
tattling tabloid (<u>A</u> , 350)	thunderous thumping (<u>BS</u> , 195)
taupe twilight (<u>LS</u> , 84)	tickling tear (<u>KQK</u> , 11)
tawny tinge (<u>RL</u> , 5)	tiny tots (<u>SM</u> , 131, 203)
tempestuous tub (<u>BM</u> , 172)	torpid trot (<u>SM</u> , 88)
tender temple (<u>RL</u> , 10)	torturous tenderness (<u>LH</u> , 136)
tense tongue (<u>KQK</u> , 11)	trayed trophy (<u>LH</u> , 224)
tepid tapwater (<u>TT</u> , 40)	trembling travesty (<u>DS</u> , 61)
terpsichorean tumult (<u>KQK</u> , 144)	triple trip (<u>A</u> , 5)
terrible tool (<u>A</u> , 354)	trite trend (<u>SO</u> , 137)
tesselated texture (<u>PF</u> , 146)	twinned twinkle (<u>VS</u> , 220)
cherubic charms (<u>DS</u> , 37)	
vague voyages (<u>SM</u> , 208)	velvety vileness (<u>CCL</u> , 92)
vapory vibration (<u>L</u> , 309)	velvety voice (<u>SM</u> , 169; <u>L</u> , 69; <u>LH</u> , 59)
veiled values (<u>P</u> , 98)	vivid vestiture (<u>TT</u> , 41)
velvety victim (<u>L</u> , 127)	vivid vignette (<u>SM</u> , 60)
walled walk (<u>PF</u> , 198)	weighty wail (<u>CH</u> , 156)
waspy waist (<u>P</u> , 22)	whitewashed wall (<u>KQK</u> , 61)
watery wink (<u>P</u> , 175)	willowy waist (<u>SM</u> , 206)
weepy weaklings (<u>A</u> , 389)	wily wizard (<u>L</u> , 51)
weepy whisper (<u>KQK</u> , 117)	womblike warmth (<u>G</u> , 167)
zigzagging zanies (<u>L</u> , 241)	

f) Adjective & Adjective

adored and abhorred (<u>A</u> , 308)	arid but ardent (<u>SO</u> , 112)
anonymous and aloof (<u>BS</u> , 6)	
bare and birdless (<u>BS</u> , 87)	beastly but beautiful (<u>A</u> , 180)
beastly and beautiful (<u>L</u> , 137)	bitter and brilliant (<u>A</u> , 318)

Appendix 8.1

blazing black (<u>L</u> , 243)	brilliant and brutal (<u>KQK</u> , 47)
blended and brightened (<u>A</u> , 19)	bruised and branded (<u>PF</u> , 289)
boiling and brimming (<u>A</u> , 87)	buoyant and bellicose (<u>A</u> , 578)
boozy and buoyant (MC, 148)	burning and bold (<u>A</u> , 74)
boyless and boiling (<u>A</u> , 375)	
dangerous and difficult (<u>KQK</u> , 199)	distant, dreary (MC, 149)
dark and dismal (<u>DS</u> , 88, 171; <u>L</u> , 151)	doughty and durable (<u>A</u> , 394)
deep and demented (BA, 171)	downy and damp (<u>A</u> , 414)
deeper and darker (<u>L</u> , 310)	drowsy or drugged (<u>A</u> , 73)
difficult but delicious (<u>KQK</u> , 31)	dull, dingy (<u>L</u> , 29)
dim, dreamy (<u>SM</u> , 138)	dull and dizzy, dizzy and dull (<u>SM</u> , 164)
dim and dubious (<u>LH</u> , 239)	dun and dull (<u>DS</u> , 58)
distant, dim (<u>PF</u> , 78)	dusty, dusky (<u>DS</u> , 118)
facile and familiar (<u>A</u> , 410)	fluent and flashy (<u>P</u> , 87)
false and finical (<u>A</u> , 109)	fluffy and frolicsome (<u>L</u> , 27)
fantastic or familiar (<u>A</u> , 359)	fluid and <u>flou</u> (<u>A</u> , 23)
fascinated, fastidious (<u>A</u> , 174)	flushed and flustered (<u>A</u> , 12, 267)
fastidious and fierce (<u>A</u> , 574)	flushed and fouled (<u>L</u> , 128)
fatal...fatalistic (<u>SM</u> , 30)	formal and funereal (<u>P</u> , 19)
festive and funeral (<u>L</u> , 107)	fragrant and fashionable (<u>PF</u> , 108)
fine but false (<u>DS</u> , 141)	fraudulent, frivolous (<u>KQK</u> , 12)
flapping and flitting (<u>A</u> , 567)	free and frantic (<u>A</u> , 97)
flat, fallow (<u>SM</u> , 119)	funerary rather than fornicatory (<u>A</u> , 353)
flattish and faded (<u>L</u> , 307)	furtive, furcating (<u>A</u> , 569)
fleeting and faint (<u>PF</u> , 121)	
gauzy and green (<u>A</u> , 4)	grave gray (<u>L</u> , 284)
happy and healthy (<u>PF</u> , 147)	helpless, hopeless (<u>BS</u> , 215)
heartless and heartbroken (<u>A</u> , 308)	hermetic and homogeneous (<u>SM</u> , 124)
heaving hot (<u>BS</u> , 61)	hopeless and helpless (<u>PF</u> , 109)
heavy and hazy (AS, 137)	
imperturbable and immutable (AS, 135)	

Appendix 8.1

carved and curved (<u>DS</u> , 27)	conventional and corny (<u>SO</u> ,
cold and callous (<u>DS</u> , 201)	cruel and crude (<u>SO</u> , 103) ¹³³⁾
lacy, laughing (<u>T</u> , 118)	leggy and limp (<u>A</u> , 168)
lank and long (<u>A</u> , 103)	light-loined (<u>A</u> , 12)
last, but lasting (<u>PF</u> , 176)	limpid lyrical (<u>KQK</u> , 32)
last and loftiest (<u>SM</u> , 31)	long languid (<u>A</u> , 59)
later and lonelier (<u>SM</u> , 234)	lumpy and large (<u>L</u> , 288)
magic and majestic (<u>KQK</u> , 23)	mocking and mysterious (<u>P</u> , 181)
majestic and minute (<u>L</u> , 310)	moist and misty (<u>PF</u> , 287)
mangled and messed (<u>DS</u> , 64)	moonless and massive (<u>L</u> , 295)
marvelous melting (<u>SM</u> , 163)	morbid and melancholy (<u>GO</u> , 1)
marvelous, monstrous (<u>NT</u> , 45)	moving and magnificent (<u>A</u> , 349)
mellow and motionless (<u>RC</u> , 64)	muddy meaningless (<u>BS</u> , 144)
mewing and moaning (<u>LS</u> , 150)	muddy moony (<u>L</u> , 216)
mischievous and melancholy (<u>LS</u> , 204)	mysterious and meretricious (<u>LS</u> , 154)
misplaced and misshapen (<u>LH</u> , 73)	less mysterious than myopic (<u>A</u> , 556)
misty and malignant (<u>BM</u> , 175)	
nasal and nasty (<u>KQK</u> , 159)	noseless and noiseless (<u>SM</u> , 182)
needy but neat (<u>RU</u> , 129)	
pale palpitating (<u>G</u> , 367)	piercing prismatic (<u>NT</u> , 51)
pale and polluted (<u>L</u> , 280)	political, rather than poetical (<u>A</u> , 18)
paltry and puny (<u>SM</u> , 24)	poppling pale (<u>BS</u> , 164)
perfect pubescent (<u>L</u> , 192)	prude and prurient (<u>L</u> , 208)
piercing and perfect (<u>NT</u> , 48)	pure and passionate (<u>A</u> , 388)
piercing and preying (<u>A</u> , 281)	
rosy robust (<u>ASL</u> , 145)	
secret and sacred (<u>P</u> , 40)	starless and stirless (<u>PF</u> , 122)
sibilant, and sibylline (<u>GL</u> , 5)	strong and strange (<u>PF</u> , 209)
silky supple (<u>L</u> , 41)	stunned, starry (<u>L</u> , 223)
sinistral and sinister (<u>BS</u> ,	stupendous and sterile (<u>SM</u> ,
sleek, slender (<u>L</u> , 25) ^{xii)}	104)
sorry and sordid (<u>L</u> , 6)	sunny, sad (<u>PF</u> , 258)
specular and hence speculato-	supercilious or surprised (<u>SM</u> , 53)
ry (<u>A</u> , 19)	

Appendix 8.1

tainted and torn (<u>L</u> , 280)	torn and tattered (<u>L</u> , 156)
tangly and tingly (<u>KQK</u> , 115)	tortuous and tortoise-slow (<u>L</u> , 283)
tawdry and tumid (<u>SM</u> , 166)	triple and tribadic (<u>A</u> , 362)
tender and terrible (<u>PF</u> , 88, 232)	trivial or tragic (<u>A</u> , 359)
vague and variable (<u>GO</u> , 116)	vigorous and vicious (<u>GO</u> , 68)
veily, vapory (<u>KQK</u> , 95)	
wayward and wacky (<u>KQK</u> , 41)	wet and windy (<u>L</u> , 132)
weary and worried (<u>TT</u> , 12)	wild and wonderful (<u>DS</u> , 124)

g) Adverb & Adjective / Verb

boldly bid (<u>KQK</u> , 79)	mellowly manipulating (<u>BS</u> , 207)
dowdily dressed (<u>LH</u> , 175)	merrily mimic (<u>L</u> , 235)
dreamily droning (<u>BS</u> , 115)	moistly mauving (<u>A</u> , 402)
firmly following (<u>P</u> , 115)	moodily munched (<u>BS</u> , 219)
foolishly fallen (<u>KQK</u> , 23)	painfully panned (<u>A</u> , 13)
gloomily glanced (<u>A</u> , 465)	painfully penetrated (<u>BS</u> , 220)
gratefully grinning (<u>LS</u> , 98)	passionately parched (<u>L</u> , 241)
clangorously cranked (<u>SM</u> , 198)	pedantically precise (<u>P</u> , 115)
clumsily clutch (<u>AL</u> , 115)	pensively pierced (<u>GL</u> , 55)
coldly craved (<u>LH</u> , 197)	piously pause (<u>SM</u> , 75)
comically coiffured (<u>LH</u> , 175)	regularly rippled (<u>PF</u> , 210)
condescendingly counsell(<u>KQK</u> , 79)	shabbily shod (<u>I</u> , 191)
crazily calm (<u>L</u> , 296)	sheepishly shaking (<u>NT</u> , 45)
curiously casual (<u>SM</u> , 31)	slightly slanting (<u>GL</u> , 67)
lightly lifting (<u>SM</u> , 291)	terribly tormented (<u>ASL</u> , 148)
lightly lowering (<u>SM</u> , 291)	vividly visualize (<u>S</u> , 161)
luxuriantly lined (<u>G</u> , 91)	vividly visualized (<u>SM</u> , 37)
mechanically minded (<u>SM</u> , 295)	

h) Adverb & Adverb

too eagerly, too early (<u>SM</u> , 75)	sagely and sadly (<u>DS</u> , 143)
gently and gingerly (<u>A</u> , 213)	serenely and seriously (<u>L</u> , 286)
gradually and gracefully (<u>SO</u> , 122)	silently, sadly (<u>SM</u> , 91)
happily and hopelessly (<u>A</u> , 173)	tactfully, tactually (<u>A</u> , 119)

Appendix 8.1

i) Verb & Verb

bought and borrowed (<u>SO</u> , 36)	piercing and preying (<u>A</u> , 281)
burns and beckons (<u>LA</u> , 166)	plunged and played (<u>L</u> , 119)
bury or burn (<u>A</u> , 9)	poke and peer (<u>SM</u> , 43)
dipping and dodging (<u>SM</u> , 120)	poking and panting (<u>TT</u> , 35)
dull and dilute (<u>A</u> , 381)	puzzled and pained (<u>SO</u> , 150)
falters and fades (<u>SM</u> , 117)	rave and ramble (<u>L</u> , 70)
flapping and flitting (<u>A</u> , 568)	rhyme and roam (<u>PF</u> , 67)
floating and flashing (<u>TT</u> , 53)	ring and recede (<u>L</u> , 296)
fondled and fouled (<u>A</u> , 357)	rocking and rasping (<u>SM</u> , 241)
forget...forgive (<u>A</u> , 16) 452)	scanned and skimmed (<u>L</u> , 264)
form and formulate (<u>SO</u> , 137)	shine through or shade through (<u>A</u> , 71)
grimaced and groaned (<u>KQK</u> , 21)	sifted and shifted (<u>A</u> , 109)
grind and grope (<u>L</u> , 118)	sighed and signed (<u>BS</u> , 54)
cancelled and cursed (<u>L</u> , 280)	signed and sealed (<u>SM</u> , 93)
caressing and kissing (<u>A</u> , 213)	straining and struggling (<u>M</u> , 65)
causing and cursing (<u>A</u> , 17)	swept and swished (<u>RL</u> , 186)
neither condoned nor condemned (<u>A</u> , 526)	tempted and tortured (<u>LH</u> , 23)
cuddled and cosseted (<u>A</u> , 213)	tested and tasted (<u>A</u> , 545)
loafed and leaped (<u>L</u> , 226)	timed and toned (<u>EO</u> , I, 23)
might mitigate (<u>SM</u> , 97)	tinkering and tampering (<u>SM</u> , 295)
painted and pointed (<u>A</u> , 59)	tumbled and tossed (<u>PF</u> , 124)
paste or post (<u>A</u> , 398)	waiting or wenching (<u>A</u> , 351)
pet and pamper (<u>DS</u> , 80)	zipping and zooming (<u>PF</u> , 148)

j) Verb & Noun

bathed the base (<u>GL</u> , 106)	furred my forearms (<u>SM</u> , 138)
blotched with black (<u>TT</u> , 90)	glided into the glade (<u>A</u> , 270)
bore the boor (<u>A</u> , 56)	glistened with glycerine (<u>A</u> , 126)
brims with brightness (<u>SM</u> , 77)	captured by cannibals (<u>SM</u> , 82)
burned for boys (<u>PF</u> , 173)	coupling on the couch (<u>KQK</u> , 152)
buying a bedmate (<u>LH</u> , 74)	lingering over the liqueurs (<u>A</u> , 576)
flesh my fancy (<u>A</u> , 576)	I lost the lust (<u>KQK</u> , 30)
flushed with flesh [pink] (<u>BS</u> , 3)	

Appendix 8.1

maddening the officers' mess (AF, 61)	rested on a rock (<u>TT</u> , 89)
marred the marvel (<u>DS</u> , 19)	seeped into his system (<u>A</u> , 313)
mollified by the movie (<u>LS</u> , 69)	shrugged their shoulders (<u>BS</u> , 16)
palpated the pulp (<u>I</u> , 129)	slipping into a vague slumber (<u>DS</u> , 15)
peeled off his polo shirt (<u>A</u> , 82)	to stylize the staleness (<u>LH</u> , 239)
poaching peaches (<u>A</u> , 574)	tanned from tennis (<u>KQK</u> , 199)
pounced like pards (<u>A</u> , 354)	thrashed in the throes (<u>A</u> , 484)

k) Verb & Adjective / Adverb

blundered badly (<u>DS</u> , 174)	creeping upon crepe soles (<u>L</u> , 244)
dyed a dingy lilac (<u>TT</u> , 6)	mating like mad (<u>SM</u> , 203)
feasting fiercely (<u>A</u> , 392)	patting the panting dogs (<u>SM</u> , 127)
flashed a flustered smile (MC, 148)	perched plumply (<u>L</u> , 287)
flaunting a flamboyant perversion (<u>SO</u> , 119)	pouting pensively (<u>A</u> , 357)
hint hazily (<u>A</u> , 139)	sloped sleepily (P, 199)
humming happily (<u>TT</u> , 2)	stay staunchly perched (<u>A</u> , 525)
	stretches strong (<u>BS</u> , 60)

l) Noun & Verb

blackness blazed (<u>A</u> , 58)	the movie may mollify (<u>L</u> , 65)
dusk deepened (<u>KQK</u> , 17)	the pendulum he peddles (<u>A</u> , 538)
the flame still flickered (<u>A</u> , 456)	Plutus pleads (<u>KQK</u> , 139)
every fringe that frayed (<u>A</u> , 497)	our poet pokes...fun (<u>PF</u> , 223)
the fringes were frayed (<u>KQK</u> , 44)	make pussy purr (<u>A</u> , 481)
glass glistened (<u>E</u> , 63)	reluctance to relax (<u>DS</u> , 134)
glasses gleaming (<u>DS</u> , 119)	rife with references (<u>E</u> , 40)
glasses glinting (<u>KQK</u> , 123)	rumors rumbled (<u>PF</u> , 120)
a glimmer I have glimpsed (<u>I</u> , 85)	shoulders shaking (<u>A</u> , 369)
harmonies hiving (<u>PF</u> , 25)	string that snapped (<u>A</u> , 497)
the longing to live (TS, 33)	a smithy smothered in jasmine (<u>A</u> , 35)

Appendix 8.1

2) Multiple Alliterations

a) Noun & Noun & Noun

Ada's adventures in Adaland (A, 568)
Ada's arbors and ardors (A, 54, 74, 159, 367, 409)
appetite, ambition or achievement (SM, 126)
Athens, Antibes, Atlanta (SM, 134)
Belgarde, Berlin and Brussels (CP, 100)
benches, bridges, and boles (SM, 217)
a dot of blackness in the blue of my bliss (L, 171)
a blending of bank and bed (KQK, 114)
blunderers, blusterers, a voluble broker (A, 438)
exhilaration, exhaustion, expectancy (A, 551)
the flavor, the flash, the flesh (A, 402)
foreigners, freaks, fops (SM, 160)
a glitter of gratitude behind his glasses (KQK, 55)
incense, insanity, infinity (LA, 166)
the Kremlin, the caviar, the commissars (KQK, 143)
Lolita, light of my life (L, 11)
Milton, Marvell and Marlowe (SM, 269)
moss, mole-heaps, and mushrooms (SM, 40)
peasants and plumbers and peddlers (A, 352)
in a reverie of retrospection and regret (EO, II, 175)
rhythm or rustle and rerustle (LS, 53)
old ruts, rocks, and roots (TT, 50)
the sounds and the smells and the sadness (P, 114)
source and satiety of her sorrow (RL, 10)
tempest in a test tube (L, 7)
remember ties by touch and tint (KQK, 72)
the touch of time's texture (A, 388)
side-trips and tourist traps (L, 156)
Van Veen's vanity (A, 338)
vastness and variety of vistas (L, 73)
the weaver of words and their witness (BS, 123)

Appendix 8.1

b) Noun & Adjective & Noun

the drizzle seemed a dazzling dew (G, 223)
the fading of that fugitive flame (A, 282)
the fiat of a fishy formula (A, 543)
this medley of metallic melodies (PF, 287)
Paduk's pink palace (BS, 187)
Papa's Purple Pills (L, 124)
a parody of pastoral appeal (KOK, 81)
the fallen petal of the polished panel (PF, 130)
policeman cupped a perspiring paw (BS, 202)
proximity of a prolix gutter pipe (PF, 124)
Turgenev's turgid little tales (V, 212)
waste of withered weeds (L, 271)

c) Adjective & Noun & Noun

an active Adam's apple (L, 159)
the beautiful bedroom of his bachelor days (PF, 113)
big baby's body (SM, 302)
holding her black bodice to her bosom (LH, 39)
boring bibble-babble (PF, 158)
dismal haze of disgust and desire (SM, 211)
a dripping ewes-dropper in a dream (A, 381)
one felted foot on the floor (L, 279)
fervent force and foresight (L, 65)
frightened frog face (A, 393)
green glass goblet (ES, 192)
light leanness of Lance (LA, 167)
not much longer than a lamb's liver (SL, 135)
the lustrous leaves of the lindens (NT, 47)
patient politeness of petitioners (AL, 121)
the populous part of the plage (L, 14)
silent solarium of immortal souls (VS, 227)
villous, Villaviciosa valour (A, 373)

d) Adjective / Adverb & Adjective & Noun

azure autumnal air (KOK, 23) bald as a bowling ball (CP,
110-11)

Appendix 8.1

beetle-browed boy (<u>L</u> , 15)	little limp Lo (<u>L</u> , 161)
blurred boyish blondes (<u>L</u> , 163)	long lithe limbs (<u>LD</u> , 283)
wind-borne black butterflies (<u>PF</u> , 15)	lone light Lolita (<u>L</u> , 287)
broken brown blossoms (<u>SM</u> , 119)	lovely leading lady (<u>A</u> , 582)
bronze-brown bun (<u>L</u> , 39)	mighty metallic music (<u>L</u> , 85)
dapper and daring <u>djight</u> (<u>AP</u> , 60)	mobile, moist mouth (<u>L</u> , 28)
dead dear darling (<u>A</u> , 370)	mournful mute member (<u>P</u> , 156)
degrading and dangerous desires (<u>L</u> , 26)	my moaning mouth (<u>L</u> , 63)
a dim dead day (<u>P</u> , 114)	pen-poised pause (<u>PF</u> , 65)
dreadfully distant days (<u>L</u> , 201)	piercing and perfect force of perception (<u>NT</u> , 48)
familiar friendly face (<u>G</u> , 104)	pink porcine paunches (<u>G</u> , 348)
famous first finch (<u>A</u> , 399)	plump purple pills (<u>A</u> , 27)
fat-faced fiancé (<u>SS</u> , 55)	fantastically priced, and prized, process (<u>A</u> , 329)
fat florid face (<u>KQK</u> , 93)	prudent perching pause (<u>SM</u> , 253)
festive and funeral functions (<u>L</u> , 107)	slightly sardonic smile (<u>NT</u> , 51)
cosmic or corporeal cataclysm (<u>A</u> , 536)	slow slanting snow (<u>SM</u> , 163-4)
cotton-clad calves (<u>P</u> , 8)	sweet silent sun (<u>A</u> , 76)
lackadaisical little lyrics (<u>P</u> , 180)	tall tin teapot (<u>RU</u> , 131)
light-footed, lean lad (<u>A</u> , 396)	trim turfed terrace (<u>L</u> , 238)
limp with delicious languor (<u>KQK</u> , 74)	her chaste and chilly chamber (<u>A</u> , 488)
limpid lovely limbs (<u>L</u> , 194)	a vague, velvety vileness (<u>CCL</u> , 92)
	wordy, watery words (<u>GL</u> , 63)

e) Verb & Adjective & Noun

bronzed the black bark (<u>PF</u> , 34)	hooted by hack hoods (<u>A</u> , 426)
dallying in the deserted darkness (<u>BM</u> , 172)	left the loud lobby (<u>L</u> , 128)
fell in fantastic folds (<u>KQK</u> , 23)	melted in the morning mist (<u>A</u> , 390)
felt a fierce longing for freedom (<u>I</u> , 65)	girlies minced with minimensus (<u>A</u> , 582)
flashing a fond farewell (<u>A</u> , 414)	panting as painfully as he had in the past (<u>TT</u> , 89)

Appendix 8.1

palpating those precious pebbles (<u>SO</u> , 150)	rearranged my royal robes (<u>L</u> , 63)
pedaling with passionate power (<u>NT</u> , 53)	rasping red rash (<u>A</u> , 334)
printing peevish pamphlets (<u>PF</u> , 77)	smiling a sickly smile (<u>BS</u> , 7)
	vibrating with voluble Lolita's voice (<u>L</u> , 51)

f) Noun & Verb & Noun

those dodos die with the dadas (<u>SO</u> , 80)	creature crashing into a tower of crates (<u>TE</u> , 130)
dusk had deepened into amorous darkness (<u>L</u> , 47)	made life and laid the law (<u>PF</u> , 50)
fancies were apt to fall for all the fangles (<u>A</u> , 21)	The passage of years had but polished her prettiness (<u>A</u> , 456)
brown face framed in foil (<u>GL</u> , 4)	

g) Adjective & Noun & Adjective

dreaded remnants of delirium's dilating world (<u>SM</u> , 38)	that funny female was all fancy (<u>NT</u> , 47)
dreamlike disintegration of direct meaning (<u>EO</u> , II, 170)	cronelated, cream-colored tower (<u>SM</u> , 75)
floral frocks, fancy blacks (<u>TT</u> , 41)	a languid lady in lilac silks (<u>DS</u> , 14)
funny fancier and fine clothes (<u>DS</u> , 37)	limpid limbs and loaden head (<u>A</u> , 27)
	masked moon and misty river (<u>SM</u> , 240)

h) Adjective & Noun & Verb

bright blood blotching his pillow (<u>A</u> , 72)	marvelous metaphors marring (<u>A</u> , 344)
famous face flowed in (<u>PF</u> , 49)	the painted parchment papering (<u>PF</u> , 36)
fancy flag flapping (<u>DS</u> , 63)	as the punny posters put it (<u>SM</u> , 254)
cold clouds conceal (<u>SO</u> , 54)	

i) Adjective & Adjective & Adjective

brief, buoyant bursting (<u>L</u> , 25)	middle, median, mediocre (<u>LI</u> , 80)
dark, dank, dense (<u>L</u> , 294)	
dull, dun dead (<u>BS</u> , 1)	overripe, overdressed, overpraised (<u>A</u> , 164)
hungry, healthy, and happy (<u>KQK</u> , 147)	

Appendix 8.1

the same silky supple bare back (<u>L</u> , 41)	smooth, sloping, sticky (<u>G</u> , 38)
silly and sullen, and shy (<u>RL</u> , 190)	unexpected, unbidden, unneeded (<u>A</u> , 187)

j) Verb & Noun & Noun

borrowed from some brook or book (<u>A</u> , 44)	left his lust in the lurch (<u>A</u> , 97)
forced him in folly and fun (<u>KQK</u> , 94)	she mistook his moodiness for the malady (<u>KQK</u> , 203)
gliding over grass or granite (<u>A</u> , 568)	ordered an orgy of orchids (<u>A</u> , 509)
catch under the collar of the coat (<u>BS</u> , 204)	

k) Various Multiple Alliterations

book clubs, bridge clubs, babble clubs (CP, 104)
 strange fears, strange fantasies, strange force (PF, 45)
 what dawn, what death, what doom (PF, 39)
 its own quaintness, its own quirks, its own quiddity (SO,
183)
 surfers and surgeons saved him (A, 381)
 the masks of the mind a-miming (P, 12)
 with the tip of the tongue she taunted (SM, 211)
 the flutter and fire of a fatal illness (BA, 182)
 a snowy form, so far, so fair (PF, 52)
 no piano had plunged and plashed (L, 290)
 [the] slipper slowly slid off (KQK, 14)
 in darkness drank deep from a friendly flask (L, 283)
 [the] light lent a lunar tinge (SM, 292)
 rather deaf and decidedly dotty (LH, 175)
 delicious but dreadfully draining (E, 74)
 tawny-haired, tanned from tennis (KQK, 199)
 boldly boned bridge (SM, 53)
 grainy granitic gray (C, 256)
 merrily mimic dismay (L, 235)
 poetically poeticizing poet (G, 235)
 steady and strong struck his pulse (A, 572)
 slowly, surely, smoothly (KQK, 18)

Appendix 8.1

lame, lamentably lame (L, 66)
somehow, sometime, somewhere (A, 575)
hotly hysterical and hopelessly frigid (BS, 117)
conceived..., constructed..., and completed (KQK, vii)
learning to harp, hawk and hunt (LA, 166)
pushed her, pinched her, prodded her (L, 96)
mashing most of the modest blossoms (A, 524)
spared the sight of a sullen day (SM, 119)
flourished a flag and fell (A, 82)
dallying in the deserted darkened pub (BM, 172)
dawdled in a dark and dismal beerhouse (DS, 171)
cracked that crooked cricoid (TT, 81)
fumbling frantically at his fly (A, 274)
doomed to die in a duel (P, 179)
flexed them and flipped Dack with her flowers (A, 398)
window whence the wounded music came (SM, 75)
brief but boozy (TT, 30)
look like a leaf (SM, 125)
abloom and ablaze among... (P, 181)

3) Some Types of Alliteration Not Taken Into Account

a) Two-word Alliterations

abode of <u>bl</u> iss (<u>KQK</u> , 11)	<u>ap</u> proval and <u>pl</u> easeure (<u>A</u> , 456)
car <u>b</u> uncle to <u>h</u> union (<u>BS</u> , 143)	<u>r</u> isks of <u>unr</u> est (<u>SM</u> , 97)
<u>E</u> den and <u>e</u> idolons (<u>KQK</u> , 90)	the <u>s</u> ingular and the <u>i</u> nsane (<u>A</u> , 574)
<u>f</u> ear of her <u>ph</u> antom (<u>PF</u> , 109)	<u>w</u> eapons and <u>v</u> essels (<u>KQK</u> , 106)
<u>c</u> offee and <u>d</u> ecay (<u>SM</u> , 45)	<u>w</u> itness and <u>v</u> ictim (<u>P</u> , 24)
<u>d</u> ecorum and <u>c</u> autious (<u>P</u> , 40)	a <u>l</u> egion or a <u>r</u> eligion (<u>P</u> , 41)
<u>a</u> imless <u>a</u> mnescia (<u>SM</u> , 110)	<u>g</u> ipsy girl (<u>A</u> , 574)
<u>d</u> azzling <u>t</u> in (<u>SM</u> , 30)	<u>d</u> ecrepit <u>c</u> ripple (<u>LS</u> , 79)
<u>d</u> iabolical <u>t</u> ask (<u>SM</u> , 13)	<u>m</u> auve <u>r</u> emoteness (<u>SM</u> , 34)
<u>g</u> houlisn contact (<u>GO</u> , 3)	<u>m</u> isty <u>r</u> emoteness (<u>EO</u> , I, 30)
gentle glee (<u>A</u> , 286)	<u>e</u> motional <u>m</u> oments (<u>A</u> , 390)

Appendix 8.1

passionate impatience (A, 260) painfully apparent (GO, 14)
impassioned persuasions (G, 86) transparently pallid (I, 109)
appalling poverty (P, 198) prettily and reproachfully
impatient pain (BA, 177) wrapped up (PF, 161)
pleased contemplation (SM, 93) enfolded and fondled (LH, 227)
loquacious quells (A, 24) spite and despise (A, 30)
exquisite quibble (LH, 253) accosted and kissed (RL, 46)
intense tenderness (SM, 28; BS, xiv) unmindful of the mosquitoes (SM, 138)
touching intonations (LH, 52) undermining its might (I, 126)
transparent stratum strata (GL, 17; LI, 83) fears proved unfounded (V, 211)
unimportant or portentous (A, 362) postcard depicting (TT, 4)
unbearably burning (P, 197) regretted ungratefully (LH, 78)
immutably meek (P, 50)

b) Multiple Alliterations

a predator's power of appreciation (SM, 125)
fulgurations of fabricated life (A, 12)
 a parody of pastoral appeal (KQK, 81)
temples of trusty retainers (SM, 46)
touch of reticulated tenderness (SM, 38)
bright blocks of perception (SM, 21)
flecked with the overflow of freckles (SM, 149)
amid the murmurs and moans (A, 168)
pharisaic parody of privacy (L, 147)
flat-footed buffoon (RL, 192)
pale unpampered pubescence (P, 44-5)
subteen tennis togs (L, 232)
painted a bronzy brown (SM, 163)
perched with ponderous spryness (L, 195)
approaching populated places (L, 308)
impressed the propriety of the place (KQK, 110)
Ada's odor and ardor (A, 420)
appearance of pigmented pubic hair (L, 22)
mistress of her moldy and remote...kingdom (SM, 45)
merrily mimic dismay (L, 235)

Appendix 8.2

8.2 Onomatopoeia

8.2.1 Imitative Onomatopoeia

- 1) He...proceeded to collect, equate, tap-tap, the papers...
(BS, 46)
she was off, tap-tapping her glinting hoop (SM, 152)
the swinger's board would swish swiftly above the supine
[person's] face (SM, 200)
General Golubkov swished himself into his raincoat (AP,
72)
the swish and clack of water-lily stems (SM, 211)
the click-clink of the foils (SM, 181)
The repetitive tinkle-thump-tinkle [of piano exercises]
(A, 207)
a cupped polished plop [of a caught apple] (L, 60)
[a dog] woof-woofing at me... Woof, said the dog. A
rush and shuffle, and woosh-woof went the door (L, 271)
Nibble, nibble, nibble - went a caterpillar (SM, 212)
the startled quonk of a Belgian car (A, 546)
a man hastily scrunching down the gravel walk (RL, 153)
the pinking of water drops (TT, 78)
The taxi sped with a susurrous sound (GL, 185)
the susuration of tires (KQK, 51)
a certain susurrous lisp (TD, 11)
susurrous lips (SM, 105)
a certain sweet-slushy moistness (I, 129)
a cricket cricked (PF, 123)
cricket-chirr (GL, 19)
crickets chirped (CCL, 94)
chirruping like a poor cricket (BS, 193)
the ululating sound (KQK, 150)
his tick-tick-sizzling backwheel (RL, 16)
a wall clock...began to ticktack more distinctly (SR, 188)
icicles drip-dripping from the eaves (VS, 219)
the ding-dong flight of a [tennis] ball (DS, 70)
A dingdong bell...announced an impending event (TT, 13)
slap-slapping softly (GL, 187)
the most boring bibble-babble (PF, 158)

Appendix 8.2

- 2) his girl passed by quickly with a pit-a-pat of fugitive footfalls (BS, 20)
- A horseman, clappity-clap, gallops up the cobbled street (LA, 171)
- [bird noises] bright warbles, sweet whistles, chirps, trills, twitters, rasping caws and tender chew-chews (A, 47)
- the idle hanger toppling with a shrug and hingle-tingle (A, 571)
- things going pouf-pouf in silent French (A, 580)
- the clock tocked rather than ticked, the tock clicked and clocked (KOK, 128)
- The dining-room clock struck five: ding-dawn (AA, 103)
- it's beginning to drizzle-drozzle (GL, 68)
- 3) the trk-trk-trk of a fruit knife cutting the pages of [a journal] (SM, 110)
- the spasmodic trk-trk of a revolving cylinder (G, 158; cf. L, 51)
- the dial turned and trk'ed (PF, 49)
- [the "occupied"-signal of the telephone] that nasal drone: donne, donne, donne (RL, 184)
- [a pencil sharpener] ticonderoga-ticonderoga (P, 69)
- [a flat tire] a helpless plap-plap-plap (L, 230)
- [billiards] the ping-pong-sized eburnean ball zigzagged with bix-pix concussions... (A, 416)
- the ching-ching of a little cowbell (BS, 50)
- a bell dinged (A, 390)
- Thump-ah, thump-a, thump-ah, went the machine (BS, 142)
- Ah-ah-ah, said the little door (L, 270)
- Golden orioles...emitted their four brilliant notes: dee-del-dee-O! (SM, 80)
- [a titmouse] uttered a tsi-tsi-tsi and an incha-incha (GL, 205)
- a crow flew by, its wings panting: kshoo, kshoo, kshoo (G, 342)
- a forest grasshopper...tsiq-tsiq-tsiq (G, 342)
- [a cardinal] chip-wit, chip-wit, chip-wit (PF, 95)
- q.Y., q.Y., as the crows say (PF, 311)

Appendix 8.2

8.2.2 Suggestive Onomatopoeia

1) Passages from Lolita

Lolita, light of my life, fire of my loins. My sin, my soul. Lo-lee-ta... (L, 11)

A cluster of stars palely glowed above us, between the silhouettes of long thin leaves... Her legs, her lovely live legs, were not too close together... her head would bend with a sleepy, soft, drooping movement that was almost woeful... (L, 16)

I liked her long lashes...her young body which still retained - and that was the nymphic echo, the chill of delight, the leap in my loins - a childish something mingling with the professional fréttillement of her small agile rump (L, 23)

Her legs twitched a little as they lay across my live lap; I stroked them; there she lolled..., almost asprawl, Lola the bobby-soxer... (L, 61)

I felt I could slow down in order to prolong the glow. Lolita had been safely solipsized. The implied sun pulsed in the supplied poplars; we were fantastically and divinely alone; I watched her, rosy, gold-dusted, beyond the veil of my controlled delight... (L, 62)

those luminous globules of gonodal glow (L, 136)

a splash of jaded lamplight brought out the golden down on her warm brown limbs (L, 140)

The fragility of those bare arms of yours - how I longed to enfold them, all your four limpid lovely limbs, a folded colt,... (L, 194)

And then the remorse, the poignant sweetness of sobbing atonement, groveling love, the hopelessness of sensual reconciliation. In the velvet night, at Mirana Motel (Mirana!) I kissed the yellowish soles of her long-toed feet, I immolated myself... (L, 229)

her slow languorous columbine kisses (L, 261)

I loved my Lolita, this Lolita, pale and polluted, and big with another's child, but still gray-eyed, still sooty-lashed, still auburn and almond, still Carmencita, still mine... (L, 280)

I would gather her in my arms with, at last, a mute moan of human tenderness (her skin glistening in the neon light coming from the paved court through the slits in the blind, her soot-black lashes matted, her grave gray eyes more vacant than ever...) - and the tenderness would deepen to shame and despair, and I

Appendix 8.2

would lull and rock my lone light Lolita in my marble arms, and moan in her warm hair, and caress her at random and mutely ask her blessing... (L, 287)

I stood listening to that musical vibration from my lofty slope, to those flashes of separate cries with a kind of demure murmur for background, and then I knew that the hopelessly poignant thing was not Lolita's absence from my side, but the absence of her voice from that concord (L, 310)

2) Onomatopoeic m

amid the murmurs and moans (A, 168)

motionless magic (G, 86)

my moaning mouth (L, 63)

mournful meditation (LS, 118)

mellow and motionless (RC, 64)

mewing and moaning (LS, 150)

mobile moist mouth (L, 28)

How smugly would I marvel that she was mine, mine, mine, and revise the recent matitudinal swoon to the moan of the mourning doves... (L, 163)

a mute moan of human tenderness (L, 287)

3) Onomatopoeic p

a typewriter made to reproduce with repellent perfection... (BS, 67)

replete with physical bliss (KQK, 166)

a poppling pale nipple (BS, 164)

her breasts were pretty, pale and plump (A, 217)

pinched his plump buttocks in passing (BS, 65)

pathetically parted poor little breasts palely dangled (BS, 118)

pink porcine paunches (G, 348)

such reality (as the pictured past and the perceived present possess) (TT, 1)

play some practice piece on the piano and then plunge and replunge... (SM, 88)

Polonius-Pantolonius, a pottering dotard in a padded robe, shuffling about in carpet slippers... (BS, 118-9)

Appendix 8.2

4) Onomatopoeic f

flecked with the overflow of the freckles that covered
her sharp-featured face (SM, 149)

her fat-faced fiancé fell out (SS, 55)

the fullest, fiercest, anti-Freudian force (TT, 59)

possible failings and fadings, at the fatigue of its
fugue (A, 139)

I felt that he had proved a failure and that I had
followed a false scent (RL, 56)

I have always found your free, frivolous style very
fetching (LH, 183)

wild flow of fancy and fantastic fact (A, 523)

the damp fat feel of live petal and leaf (A, 32)

a fervid invocation of fate (EO, I, 46)

every fringe that frayed (A, 497)

the fringes were frayed (KQK, 44)

5) Various Letters

a large, puffy, short-legged, big-breasted and practi-
cally brainless baba (L, 28)

a porridge of bone, brains, bronze hair and blood (L,
100)

from Burning Barn to Burnberry Brook (A, 286)

brow to brow, brown to white, black to black (A, 286)

his beautifully bound and boxed book so badly neglected
(A, 344)

Professional bathers, burly Basques in black bathing
suits (SM, 148)

Brooks burred..., blue butterflies fluttered up...;
birds bustled in the bushes (GL, 48)

the baffled buffeted seeker in a game of blindman's
buff (BS, 91)

driving through the drizzle of a dying day (L, 282)

garlands of girls in graceful and sorrowful groups (PF,
122)

the jolt and the jibe of the enjambment (EO, III, 301)

a cavalier clad in Circassian costume (SM, 247)

In this wrought-iron world of criss-cross cause and
effect... (L, 23)

Appendix 8.2 - 8.3

crouching, crooked cemetery crosses (DS, 191)
re-clicked the reluctant lock (KQK, 230)
a pinkish cosy, coyly covering the toilet lid (L, 40)
the satisfying crackle produced by the pin penetrating
the hard crust of its thorax (SM, 121)

the rusty reluctance of the revolving door (V, 208)
the rough red road that ran (SM, 131)

through the straight strands of brushed-back dunnish
hair one discerns the pale-pink shammy of his scalp
(BM, 166)

speed, the smoothness and sword-swish of speed (A, 537)

slim and sleek with a sensitive shadow (G, 91)

shad shirts, shorts, and sneakers (LH, 36)

a boat with a silky swish slides into the rushes (RL,
129)

the sound of the surf, making a kind of washy swish
(SM, 236)

with a swishing sound a sunburst swept the highway
(L, 220)

listened to his own voice stringing trivial sounds in
the silence of a shrivelled world (BS, 93)

Blue Trains, tears, treachery, terror (A, 253)

8.3 Rhyme

8.3.1 Near-Rhymes

descriptions and depictions (<u>A</u> , 136)	soldiers and shoulders (<u>BS</u> , 236)
urges and orgies (<u>BS</u> , 179)	the flash, the flesh (<u>A</u> , 402)
parodies of paradise (<u>A</u> , 350)	terrors of the terrace (<u>PF</u> , 96)
sunrise...surprise (<u>A</u> , 561)	lampshades with landscapes (<u>PF</u> , 197)
dust and dusk (<u>A</u> , 60)	manic magic (<u>KQK</u> , 63)
the dust of its husk (<u>PF</u> , 226)	Star tsars (<u>LA</u> , 162)
hops and hogs (<u>KQK</u> , 206)	a drowsy growl (<u>GL</u> , 155)
mists and wisps (<u>EO</u> , II, 31)	Space Aces (<u>A</u> , 338)
muddle...mottle (<u>DS</u> , 62)	numberless humbertless (<u>LS</u> , 161)
moods...modes (<u>A</u> , 99)	tested and basted (<u>A</u> , 545)
a whirl of worlds (<u>A</u> , 73)	proposed...supposed (<u>SM</u> , 192)
a semblance of balance (<u>A</u> , 94)	

Appendix 8.3

tactfully, tactually (A, 119) erase all sunrays (A, 561)
 esthetically, ecstatically (A, 30) making yaps flap (L, 256)
 ament...I meant (PF, 68) the cares and misères (TT, 59)
 Hue or who (A, 9) all my maux and throes
 ashtray astray (A, 239) (A, 334)

bergères and torchères and rocking chairs (A, 382)
 Firs, ravines, foamy streams (CCL, 95-6)
 the shallow hollow in a pillow (TT, 102)
 maroon morons near blueed pools (L, 161)
 glossed with blue and folded in gloom (I, 173)
 where you knit things, and sing hymns (L, 153)
 to get such a dummy to display something funny (KQK, 16)
 that ripe pimple on his right temple (A, 380)

8.3.2 Rhymes

Veen and Dean (<u>A</u> , 393)	hunching and bunching (<u>BS</u> , 212)
Rheinlanders and Vinelanders (<u>A</u> , 510)	sifted and shifted (<u>A</u> , 109)
bronzes and bonzes (<u>A</u> , 91)	crocketed, or...rocketed (<u>P</u> , 131)
pace and place (BD, 38)	preparing and repairing (<u>GO</u> , 44)
tumble and jumble (<u>DS</u> , 99)	"goggle-moggle" (<u>DS</u> , 41)
the flash and the crash (<u>GO</u> , 42)	swoony-baloony (<u>A</u> , 281)
brass and glass (TE, 129)	mimsey-fimsey (<u>A</u> , 167)
bead-and-reed (<u>LD</u> , 219)	a hingle-tingle (<u>A</u> , 571)
cot-and-pot (<u>PF</u> , 121)	Birches-smirches (DF, 132)
comics and atomics (LA, 162)	hugger-mugger (<u>DS</u> , 209)
Ads and fads (<u>L</u> , 256)	slumkin-lumpkin (<u>DS</u> , 19)
tingles and jingles (<u>PF</u> , 321)	heely deely (RB, 5)
styles and tiles (<u>A</u> , 45)	higgledy-piggledy (VS, 225; AA, 88)
"tales"... "sales" (TD, 23)	effusively, edusively (<u>L</u> , 210)
will, or pill (<u>A</u> , 359)	burly...curly (<u>PS</u> , 64)
a doctor's bill or pill (<u>KQK</u> , 161)	reasonably...seasonably (<u>A</u> , 29)
sold sight and light (<u>GL</u> , 192)	Gamlet, a hamlet (<u>A</u> , 87)
reveled, and traveled (<u>A</u> , 12)	

Appendix 8.4 - 9.1

8.4 Chromesthesia

adjectives of the amphibrachic type (a trisyllable that one visualizes in the shape of a sofa with three cushions - the middle one dented) (G, 163)

the snaky, watered-silk word izmena (LH, 74)

This ey [in the Russian pronunciation of "Byron" as "Béy-ron"], pronounced somewhat like ey in "Bey" or ay in "bay," but with a longer, hollower, yellower sound to it (EO, II, 479)

the term poshlost (the stress-accent is on the puff-ball of the first syllable...)... I find it preferable to transcribe that fat brute of a word thus: poshlust - which renders in a somewhat more adequate manner the dull sound of the second, neutral "o". Inversely the first "o" is as big as the plop of an elephant falling into a muddy pond and as round as the bosom of a bathing beauty on a German picture postcard (GO, 63)

[Cf. also the examples listed in Appendix 1.3]

APPENDIX 9

9.1 Complex Binary Parallelism

a) Adjective & Noun (connected by "and")

- a pretty blush and nervous giggle (DS, 65)
- a sinking heart and dull reluctance (DS, 80)
- lifeless carvings and dim life (BS, 38)
- with sad eyes and obscure ailments (SM, 25)
- fatal poverty and fatalistic wealth (SM, 30)
- Turkish delight and Cartesian devils (SM, 239)
- a turreted home and a crested name (AL, 122)
- morbid cerebration and torpid memory (L, 254)
- blotched sunset and welling night (L, 266)
- his impregnable fortress and my humble home (PF, 75)
- the armed gardner and the battered killer (PF, 295)
- mental panic and physical pain (A, 24)
- sweet wetness and trembling fire (L, 115)
- crystallized carbon and felled pine (TT, 8)
- elaborate interlacements and expanding clusters (SM, 11)

Appendix 9.1

the unfinished letter and the unmade bed (KOK, 96)
left-wing moralist and dedicated muralist (LH, 132)
majestic Mademoiselle, and triumphant...Sergey (SM, 111)
grimy chimney-sweeps and flour-powdered baker boys
(BS, 132)
impish sense of humor and delightful common sense (BS,
171)
intense enjoyment and rapturous pangs (PF, 232)
ragged night and jagged mountains (A, 539)

b) Adjective & Noun (connected by "of")

the mad throb of unerring intuition (DS, 125)
tremulous steps of tremendous age (BS, 135)
the senseless agony of his logical fate (BS, 233)
the relentless frost of an unending night (SM, 42)
bald patches of sandy soil (SM, 30)
proposed imitations of supposed intonations (SM, 191)
the dull reverberations of distant trams (SM, 204)
a distortive glass of our distorted glebe (A, 18)
the poor little joke of a shy ugly woman (RL, 165)
a momentary sense of exquisite panic (SM, 84)
the tangerine tinge of premature shoplights (SM, 281)
a spacious span of international intercourse (LH, 10)
the serene smile of perfect socialism (DS, 169)
the ravishing realm of inutile imagination (KOK, 70)
a few deft dabs of his facile fancy (KOK, 227)
the solicitous sunshine of public concern (I, 21)
a mental shrug of accepted regret (PF, 247)
the pardonable blindness of ascending bliss (A, 213)
a pink flush of mnemonic banality (RL, 6)
a warm haze of pleasurable anticipation (PF, 219)
the frosty serenity of dispassionate judgment (RL, 96)
the deep ridicule of late autumn (BS, 94)
a neutral laugh of polite pleasure (L, 205)
the corrosive probity of his pleasant day dreams (KOK,
the divine mist of utter dependence (PF, 220) 138)
the meretricious richness of illiterate rhymes (V, 208-9)

Appendix 9.1

the beautiful surprise of shining perfection (RL, 98)
through a qualitative sum of quantitative parts (L, 251)
the austere security of my black valise (PF, 296)
a cathartic spasm of mental regurgitation (L, 290)
the stopped hole of an unwatched possibility (RL, 91)
the motionless magic of an imperial illumination (G, 86)
the bright oasis of a happy table (KOK, 226)
the perfect safety of wooed death (PF, 221)
the feathery foliage of low rowans (G, 344)
the precious gift of a fruity colloquialism (P, 87)
the drab pain of my emotional life (LH, 189)
the brown eye of stagnant water (SM, 138)
a permanent twilight of physical exhaustion (AL, 116)
the pimply shoulder blades of bandy-legged girls (G, 348)
the smooth flow of friendly collaboration (AP, 63)
a glorious storm of obscure eloquence (FP, 29)
the imagined silence of an unimaginable world (LA, 169)
lone edifices of legendary times (AS, 135)

c) Adjective & Noun (various connectives)

all one's spiritual fortune on one metaphysical fancy (A, 491)
that ripe pimple on his right temple (A, 380)
dismal seascape or gray grapes (SM, 204)
neither active service nor exotic Lepidoptera (AU, 81)
with pained surprise or polite sneers (SM, 264)
a fond relative or faithful retainer (A, 183)
rose-margined Sulphurs, gray-marbled Satyrs (SM, 138)
on the promised beach, in the presumed forest (L, 58)
brown leaves below, green leaves above (TT, 88)
sad eyes up, glad eyes down (L, 43)
old books within, late blooms without (P, 144-5)
nursing with bloody hands a bleeding head (PF, 295)
a conical titbit with a comical cherry (A, 363)
There are human solids and there are human solids (P, 41)
colored bulbs in coral designs (G, 86)

Appendix 9.1

dazzling teeth between fleshy lips (AP, 59)
round backs slaving for round bellies (FP, 35)
sixteen and a libertine instead of fourteen and a virgin (A, 33)
[mistake] a welcome friend for an intruding salesman (PF, 91)
peevied peers in cold castles or ruined baronesses in shabby hotels (A, 352)
opulent bullies who had corpulent wives (G, 66)
The bright perception became the habitual abstraction (KOK, 106)
the implied sun pulsed in the supplied poplars (L, 62)
From the aproned pot-scrubber to the flannelled potentate (L, 12)
the bare-thighed girl in the sun-shot train (TT, 29)
[hide] their comic stumbles behind their cosmic acrobatics (SO, 58)
now towards impossible salvation, now towards inevitable execution (I, 142)
[cancelled] an important business trip in favor of a ridiculous honeymoon (KOK, 66)

d) Adjective & Noun & Noun

[preferred] a long drink under a tent to a long wait under a tree (A, 568)
sell the bleak liberty of expatriation for the rosy mess of Soviet pottage (LH, 217)
the honest slog of charcoal...the petty knavishness of pastel (DS, 65)
the noble slowness of a sleepwalker's progress...the restrained agility of a convalescent (KOK, 109)

e) Noun & Noun

[resembling] more the corona of madness than the halo of martyrdom (TD, 3)
emotion or appetite, ambition or achievement (SM, 126)
nightingales in tears, lilacs in bloom (SM, 224)
In the result of emotions and in the course of events (P, 182)
men in blue, women in black (DS, 221)
scarp and counterscarp fortified by shadow and counter-shadow (PF, 105)

Appendix 9.1

with a smile on my face and a cocktail in my hand
(PF, 238)

from a sense of duty and without the least hope of
success (KQK, 43)

with a gleam on your lip and a glint in your hair
(AS, 137-8)

f) Noun & Adjective & Noun

his nose of yellow ivory and his head of gray wool
(SL, 139)

the evaporation of certain volatiles and the melting
of certain metals (SM, 14)

g) Verb & Noun

to accumulate more in Hamburg and gamble less in
Berlin (KQK, 114)

one making her pray for sanity, the other, plead for
death (A, 24)

had glowed like a picture and yawned like a tigress
(KQK, 27)

might have missed the cause and mistaken the effect
(A, 154)

to coach in French and fondle in Humbertish (L, 37)
glossed with blue and folded in gloom (I, 173)

without warming her blood or quenching her thirst
(KQK, 252)

how to achieve harmony, how to eliminate the discord
(KQK, 114)

has been patted on the back when he cught to have been
rapped on the knuckles (RL, 58)

h) Various

lent a sunny something to his shyness and a detached
blandness to his quiet ways (P, 87)

a moonfaced urchin in a vulgarly cut sailor suit, next
[to] an ugly boy in a cricket-cap (RL, 38)

said the fat moody one to the rustic ruddy one (BS, 10)
a motionless but hopeful white, a hopeless but gliding
gray (A, 360)

make the secrecy impossible, and the delectation
lethal (L, 127)

Its fun seemed to me obscure and its obscurities
funny (RL, 80)

Appendix 9.1

whos- charm was too compelling not to be tasted in secret and too sacred to be openly violated (A, 98)
short wings expanded and long necks stretched (DS, 171)
radiantly lashed and rarely blinking (KQK, 10)
hate to wash and love to kill (SM, 304)
the wonder lingers and the shame remains (PF, 38)
not knowing you, not known to you (BS, 136)
somewhere seen, somehow remembered (BS, 178)
five years before - five years lost (BS, 137)
I shall not forget and I will not forgive (A, 16)
he so fiercely scorned and so assiduously courted (A, 572)
Held her roughly by the shoulders, then tenderly by the temples (L, 45)
Our miserable flesh would throb with exquisite joy, if you consented to save our lives by selling your soul (BS, 236)
so nicely arranged by her husband and so deftly performed by those...men (AP, 68)
lessons getting rarer and rarer and her temper worse and worse (SM, 112)
the schoolboy wishing to go two blocks; the killer wishing to go two thousand miles (L, 161)
that brief abyss of absolute reality between two bogus fulgurations of fabricated life (A, 12)
the sounds of new life in the trees cruelly mimicking the cracklings of old death in my brain (PF, 196)
his epistolary voice was a tremulous falsetto with lapses of eloquent huskiness - in real life he had a self-satisfied baritone sinking to a didactic bass (DS, 71)
cuckooided her husband in my absence and shot him dead in my presence (A, 242)

1) Parentheses

glancing (with quizzical resignation)..., then (with disapproval)..., then (with curiosity)... (SM, 71)
asked about Martha (whom she did not know) and his business (about which she was well informed)...(KQK, 7)
...the easiest ethical path (just as he chose the thorniest aesthetic one)... far too lazy in everyday life (just as he was far too hardworking in his artistic life)... (RL, 77)

Appendix 9.2

she disliked Bolsheviks as one dislikes rain (on Sundays especially) or bedbugs (especially in new lodgings) (DS, 30)

9.2 Antithetical Parallelism

- a) a small girl with a large parcel (DS, 64)
[the romantic names] of good wines and bad women (KOK, 13)
a quiet picnic in that wild place (BS, 219)
Wretched poet and happy husband (A, 264)
that shameless rave in his honest pocketbook (P, 45)
collecting old masters and young mistresses (A, 4)
The ugly villas of handsome actresses (L, 159)
old comic books and recent cigar ashes (P, 101)
the first lines of his last poem (PF, 151)
imported oaks among the endemic firs (SM, 135)
lifeless carvings and dim life (BS, 38)
fast girls had slow minds (RL, 139)
bright blurbs and dark feuds (SO, 53)
from live cells to dead stars (TT, 10)
the brightest hour before his darkest one (A, 431)
from ponderous factitude to light fiction (A, 476)
ample light and narrow shade (L, 34)
fatal poverty and fatalistic wealth (SM, 30)
big recess in a little school (G, 69)
my physical illiteracy and your mental one (BS, 9)
a physical wreck and a spiritual Samurai (A, 14)
cold anger and hot tears (L, 207)
sweet saliva, salty epithelium (A, 467)
her small feet and large hips (BS, 30)
girlish speech and matronly bosom (BS, 30)
Your pen is hard. Your back is soft (BS, 17)
dim eyes, bright lips (L, 22)
with mild myopic eyes and strong political opinions (SM, 114)
dead-tired soldiers and one live, drunken soldier (TE, 130)
Her cold fingers and hot elbows (I, 135-6)

Appendix 9.2

Martha's white hand on somebody's black shoulder
(KOK, 143)
the white-faced, black-haired [young fop] (A, 304)
the black-haired white angel (A, 179)
in black tails and white gloves (A, 12)
in black stockings and white hats (L, 19)
white shirtfronts and black dinner jackets (RL, 169)
a small quivering face under a huge black hat (RL, 10)
dark fir and bright birch (SM, 215)
black fir, white birch (SM, 229)
"Good title for a bad novel" (P, 126)
a full ashtray and an empty bottle (KOK, 254)
an old pipe and a new wrist watch (SF, 18)
cheap Salammô's and an expensive lighter (LH, 39)
new statues, old drunks (A, 352)
from Low Gothic to Hoch Modern (A, 350)
a far violin among near balalaikas (SM, 287)
the needy Russian professor and the prosperous Russian
undertaker (FP, 34)
its most winterly phase, the Spring Term (P, 30)
a huge quiet place with huge unquiet windows (KOK, 88)
sweet wetness and trembling fire (L, 115)
the very young may read after a very old man's death
(A, 361)
a very long long-distance call and a very brief
meeting (A, 162)
drinking with an old footman or taking liberties with
a young page (PF, 120)
sterile instructors...more fertile colleagues (P, 138)
Dr. Belochkin's blind hand took a pretzel; Dr. Pnin's
seeing hand took a rook (P, 132)
black thunderhead...white church tower (L, 105)
Venice and sunshine...Pennsylvania and rain (L, 147)
nightingale voice...elephantine body (SM, 114)
the defects of the type...the virtues of the text (TT,
74)
imported article...domestic cash (P, 11)
beam at the past while massaging the lenses of the
present (P, 11)

Appendix 9.2 - 9.3

a last aurochs...spearred by a first Charnetski (LH, 9)
Rosy aurora...green Serenity Court (A, 176)
meaningful richness...meaningless vision (A, 250)
the dubious reality of the present...the unquestionable
one of remembrance (A, 251)
noble shade of the pines, the humble shade of the...
acacias (A, 268)
frequented by young Germans...frequented by old French-
men (PF, 252)
his bold virilia...his girlish grace (PF, 123)
nothing is fuller than an empty mind (A, 244)

b) a dry 'no'...a moist 'yes' (UT, 178)
a human's misfortunes...a canine's pleasure (P, 171)
the comedy of..."functional modern furniture" and the
tragedy of decrepit rockers and rickety lamp tables
(L, 39-40)
Hot little Haze informed big cold Haze... (L, 59)
a brief tactile event...an eternal spiritual tie (A, 485)
different similarities and similar differences (PF, 265)
the clear honest, orderly course of death had been in-
terfered with in an unclear, dishonest, disorderly
manner (PF, 153)

9.3 Duality

1) Nominal Antitheses

anguish and ardor (<u>AS</u> , 137)	enjoyment...pangs (<u>PF</u> , 232)
beau and beast (<u>A</u> , 190, 276)	genius or...scoundrel (<u>A</u> , 314)
beast and beauty (<u>L</u> , 61)	glory...gloom (<u>L</u> , 127)
beauties and beasts (<u>A</u> , 464)	happiness...desolation (<u>A</u> , 445)
beauty...beast (<u>A</u> , 437)	happiness and helplessness (<u>A</u> , 286)
Beast...Belle (<u>A</u> , 401)	hell...heaven (<u>L</u> , 137)
death and beauty (<u>A</u> , 71)	horror and ardor (<u>A</u> , 451)
desire and despair (<u>A</u> , 360)	my jewel, my agony (<u>A</u> , 334)
enchantment and torment (<u>P&P</u> , 93)	magic and madness (<u>LH</u> , 44)
excitement and torment (<u>E</u> , 91)	marvels and evil (<u>M</u> , 27)

Appendix 9.3

the melancholy and the tenderness (<u>PF</u> , 53)	the passion and the pain (<u>PF</u> , 53)
the musk and the mud (<u>L</u> , 46)	poetry and pain (<u>TD</u> , 22)
ordeal of happiness (<u>A</u> , 553)	rack of joy (<u>L</u> , 22, 186)
pain of love (<u>L</u> , 17)	rage and regret (<u>A</u> , 360)
pang and panic (<u>A</u> , 188)	rapture and discomfort (<u>A</u> , 103)
panic and splendor (<u>SO</u> , 217)	the shame, and the glory (<u>PF</u> , 232)
the pang and the richness (<u>PF</u> , 209)	tenderness and pain (<u>PE</u> , 240)
passion and despair (<u>LS</u> , 71)	terror and delight (<u>P&P</u> , 23)
passion and pity (<u>G</u> , 190)	torture...tenderness (<u>BS</u> , xiv)
pain and passion (<u>A</u> , 332)	triumphs and tribulations (<u>PF</u> , 169)
patience and disgust (<u>PF</u> , 189)	witness and victim (<u>P</u> , 24)
half-pleasure, half-pain (<u>L</u> , 16)	

2) Adjectival Antitheses

adored and abhorred (<u>A</u> , 308)	possible, impossible (<u>KQK</u> , 4)
benevolent...disagreeable (<u>BA</u> , 172)	remote and magically near (<u>L</u> , 310)
festive and funeral (<u>L</u> , 107)	rich and monstrous (<u>RL</u> , 41)
frank and divinely enigmatic (<u>L</u> , 310)	rich monstrous (<u>PF</u> , 232)
golden and monstrous (<u>L</u> , 274)	sinful and beautiful (<u>KQK</u> , 159)
great and repulsive (<u>A</u> , 77)	strange and familiar (<u>A</u> , 489)
heartless and heartbroken (<u>A</u> , 308)	sunny, sad (<u>PF</u> , 258)
joyful and irreparable (<u>KQK</u> , 41)	sunny and terrible (<u>KQK</u> , 196)
lovely bestial (<u>PF</u> , 200)	tender and bellicose (<u>SM</u> , 29)
majestic and minute (<u>L</u> , 310)	tame and bloodthirsty (<u>KQK</u> , 156)
marvelous, monstrous (<u>NT</u> , 45)	tiresome, cheerful (<u>M</u> , 2)
nasty, tender (<u>A</u> , 195)	tortured and charmed (<u>LH</u> , 166)
oppressive and tender (<u>E</u> , 91)	

3) Verbal Antitheses

fighting or mating (<u>A</u> , 567-8)	resented and enjoyed (<u>A</u> , 61)
--	---------------------------------------

4) Contrasting Aspects

their rusty but gracefully curved supplements (BS, 141)

Appendix 9.3

not particularly pretty, but attractively childish
 face (BS, 139)
 his copious but sterile pleasures (PF, 173)
 the imbecile but colorful transfigurants (A, 12)
 his magnificent but quite unfruitful brow (G, 80)
 in unmentionable but fascinating ways (A, 19)
 a slight but unforgettable smell (SM, 45)
 an arid but ardent place (SO, 112)
 well-dusted but uncaressed (KQK, 35)
 my strongly developed, but perfectly normal mind (DS,
 18)
 a wary, albeit weary nymphet (L, 130)
 a slightly deformed, but not unhandsome old boy (A, 28)
 eyeless but eager (TT, 50)
 needy but neat (RU, 129)
 a plump but not uncomely housemaid (KQK, 46)
 A robust but untimely throb (KQK, 33)
 her still blocked but rapt sisters (P, 51)
 a bird-witted but attractive wife (DS, 113)
 his fine but false teeth (DS, 141)
 two kind-hearted stone-faced colleagues (BS, 216)
 sonorous-looking but really echoless arc (P, 93)
 a master of funerary rather than fornicatory cere-
 monies (A, 353)
 seemingly carefree, but really hopeless meetings (SF,
 23)
 the disturbing but seldom discussed fact (P, 148)
 carefully calculated but boyishly absurd schemes (G, 236)
 the unshakable but quite erroneous belief (PF, 129)
 their different but equally sickening flavors (PF, 280)
 with a noncholant air but with a grip of iron (FP, 33)
 the unknown but near and inexorable date (I, 65)
 a smile on his thin lips, but with murder behind his
 thick eyeglasses (G, 64)
 certain life-wrecking, strange, slow paradisal phil-
 ters (L, 186)
 handsome but incredibly stupid (PF, 128)
 considering..., instinctively, though quite erroneous-
 ly, ... (SR, 215)
 with a venerable beard and lewd eyes (BS, 65)

Appendix 9.3

unseen but throbbingly present (BS, 188)
 in its perfect, and dreadfully imperfect, stage (A, 360)
 walking to a newsstand - or to a glorious scaffold
 (LA, 165)
 Had I not been such a fool - or such an intuitive
 genius... (L, 105)
 in a work of art, or a denouncer's article (A, 71)
 Nothing happened - or perhaps everything happened (A,
 445)
 at stages of great happiness or great desolation (A, 445)
 voices from an adjacent suite or asylum (LH, 143)
 carted coffins and cots into the [hospital] elevator
 (L, 245)
 the prisons or palaces (LH, 176)
 a collection of guns and violins (L, 153)
 men in: top hats, diplomats or undertakers (KQK, 44)
 a mammary allusion or the death mask of a poet (SM, 216)
 inept waiters (ex-convicts or college boys) (L, 157)
 a businessman or a college teacher, or both (L, 181)
 [a fall night] velvet below, steel above (P, 165)
 Quilt on top, chamber-pot below (CCL, 95)
 glory below, gloom above (TT, 88)

5) Adjective & Noun Antitheses

amused distaste (<u>L</u> , 168)	energetic idleness (<u>G</u> , 95)
bleak respect (<u>PF</u> , 209)	exquisite panic (<u>SM</u> , 84)
blissful incapacity (<u>G</u> , 327)	exquisite sadness (<u>KQK</u> , 117)
cheerful motherlessness (<u>L</u> , 13)	friendly indifference (<u>PF</u> , 209)
blissful nonexistence (<u>KQK</u> , 10)	false truth (<u>PF</u> , 179)
delicious panic (<u>UT</u> , 180; <u>SM</u> , 23)	glorious misfortunes (<u>PF</u> , 74)
delicious poison (<u>A</u> , 334)	glorious torture (<u>A</u> , 500)
delightful fakes (<u>LD</u> , 8)	grateful grief (<u>PF</u> , 298)
depraved delight (<u>G</u> , 25)	honest vulgarian (<u>L</u> , 29)
dismal fun (<u>L</u> , 88)	hopeless hopefuls (<u>LH</u> , 139)
everlasting nonlastingness (<u>A</u> , 585)	horrible hilarity (<u>ASL</u> , 141)
enchancing captivity (<u>M</u> , 68)	impossible possibilities (<u>S</u> , 160)
	inviting abyss (<u>PF</u> , 220)

Appendix 9.3 - 9.4

invulnerable weakness (AS, 136)	respectable fool (<u>G</u> , 55)
lucid lunacy (<u>G</u> , 53)	sacred disgust (<u>L</u> , 239)
lucid madness (<u>SM</u> , 290)	smooth effrontery (<u>G</u> , 202)
morbid bliss (<u>KQK</u> , 11)	smiling sadness (<u>BS</u> , 187)
morbid delectation (<u>L</u> , 81)	tender fury (<u>A</u> , 520)
monstrous love (<u>L</u> , 85)	tender terror (<u>A</u> , 59)
oppressive delight (AS, 132)	torturous tenderness (<u>LH</u> , 136)
radiant ignorance (<u>P</u> , 94)	torturing angel (<u>A</u> , 312)
repellent perfection (<u>BS</u> , 67)	voluptuous crucifixion (<u>PF</u> , 221)

6) Adverb & Adjective Antitheses

hopelessly festive (<u>I</u> , 81)	repulsively alive (<u>KQK</u> , 3)
infamously benign (<u>G</u> , 215)	resolutely idyllic (<u>TT</u> , 88)
meanly sublime (<u>G</u> , 215)	diabolically energetic (<u>GO</u> , 1)
hopelessly full (SF, 8)	ideally idiotic (LI, 71)
lucidly insane (<u>L</u> , 296)	ideally banal (<u>TT</u> , 25)
intolerably vigorous (<u>KQK</u> , 178)	

For further examples, see Appendix 10.6.6.

9.4 Simple Ternary Parallelism

a) Adjectives

moist bright red (BS, 73)
bland grave handsome (BS, 13)
inevitable, pitiful, innocent (BS, 82)
still, spellbound, enthralled (SM, 100)
long, dark, wobbly (SM, 240)
big, efficient, anonymous (AP, 68)
ugly, vicious, backward (SS, 56)
brimming, salty, moist (LA, 166)
limp, languid, swollen (GL, 126)
rich, respectable, happy (LD, 7)
strange, tremulous, dangerous (I, 143)
choking, wrenching, implacable (I, 198)
weak, capricious and transparent (G, 34)
blinded, breathing, radiant (G, 72)

Appendix 9.4

scrawny, chilly, hiemal (G, 345)
soft, smooth, formal (KQK, 122)
animated, flushed, palpitating (KQK, 142)
happy, innocent, carefree (KQK, 226)
clumsy, emaciated and lugubrious (AA, 111)
black-skirted, white-bloused, brown-haired (P, 55)
graceful, fragile, tender (P, 135)
hot, damp, hopeless (L, 22)
awkward, aching, timid (L, 58)
pale-faced, blue-freckled, black-eared (L, 119)
pale, pompous morose (L, 184)
sweet, mellow, rotting (L, 283)
brown-bearded, apple-cheeked, blue-eyed (PF, 76)
odious, undeserved, humiliating (PF, 211)
fooled, deceived, betrayed (A, 293)
subdued, soft, and cozy (A, 484)
coatless, tieless, hatless (A, 444)
slender, athletic, lethal (TT, 28)
cobwebby, splintery, filamentary (TT, 60)
initial, evanescent, savage (LH, 44)

b) Nouns

the warmth, the tenderness, the beauty (RL, 81)
one team, one song, one cipher (AP, 62)
peace, serenity, light (LD, 290)
embarrassment, shame and dejection (I, 87)
sullenness, silence, ash (G, 171)
what illness, what explosion, what acid (KQK, 3)
explanations, exhortations, justifications (LL, 63)
an innocence, a frankness, a kindness (L, 234)
the strength, the dignity, the delight (A, 30)
no sleeves, no ornaments, no memories (A, 187)
With sympathy, with approval, with heartache (P, 109)
the dash, the glamor, the lyricism (A, 251)
solitude, disgrace, and helplessness (TD, 3)
a slit, a fissure, a chasm (A, 314)

Appendix 9.4 - 9.5

c) Adverbs

stormily, clumsily, rustically (GL, 103)
Inescapably, fatally, incurably (I, 57)
unhurriedly, diligently, and intently (I, 168)
carefully, deliberately, brazenly (P, 8)
how passionately, how incandescently, how incestuously (A, 436)
Pensively, youngly, voluptuously (A, 562)

d) Verbs

either crushed, or wasted, or transformed (SS, 56)
hung, vibrated, and dispersed (I, 152)
repelling him, frightening him, antagonizing him (I, 159)
trembles, and dins, and rushes (I, 178)
moving, receding, diminishing (SF, 24)
moaned and coughed and shivered (L, 200)
She paused, and groped, and found (PF, 40)
speaking, weeping, laughing (PF, 289)
rent, split, blasted (UT, 158)
corrupted, terrified, allured (PF, 38)
breathed, writhed, lived (A, 338)
embraced, held, bewept (A, 450)
never lost, never loved, never met (SM, 225)
paled, corroded, disintegrated (G, 92)

9.5 Complex Ternary Parallelism

a) Adjective & Noun

old trees, old horses, old dogs (SM, 48)
his pink face, blue skull and fat neck (SM, 160)
artificial folklore, military melodrama, and official patriotism (AP, 59)
white whiskers, pink pate, and black suit (LA, 164)
scintillating with fabulous colors, gemmed cascades, blazing advertisements (KQK, 67)
Elaborate combinations, complicated details, phony weapons (KQK, 197)

Appendix 9.5

with her black silks, lovely shoulders and emerald pendants (KQK, 205)

with a florid face, lank hair, and a grayish moustache (AU, 77)

the reformed criminal, the retired teacher and the business flop (L, 148)

the crisp charm, the sapphire occasion, the rosy contingency (L, 169)

taught by generous institutions, by enlightened administrators, by ingenious psychiatrists (A, 307)

despite her worst moods, her silliest caprices, her harshest demands (TT, 55)

b) Various Combinations

all of which was difficult to take down, hard to understand, and impossible to verify (VS, 232)

made the stranger more sober, his revolver more functional, and his own words wittier (GL, 16)

for the sake of his ideology, for the sake of humanity, for the sake of Russia (G, 210)

He worked so feverishly, smoked so much and slept so little... (G, 261)

a nod of commiseration, a frown of reproach, a smile of encouragement (KQK, 208)

The purity of her profile, the expression of her closed lips, the silkiness of her tresses (RB, 3)

blue-eyed little brunettes in blue shorts, copperheads in green boleros, and blurred boyish blondes in faded slacks (L, 163)

Despite athletic strength of will, ironization of excessive emotion, and contempt for weepy weaklings... (A, 389)

spread like a gigantic spider, bulged like a monstrous tumor, oppressed the brain like the expanding world of delirium (LH, 93)

very learned, very kind, very elegant (SM, 67)

very white, very limp, very damp (A, 440-1)

still alive, still unimpaired, still Cincinnati (I, 65)

was with me, upon me, over me (L, 306)

pushed away his plate, went to his study, locked the door (BS, 26)

the short-cut...got worse and worse, bumpier and bumpier, muddier and muddier (L, 283)

Appendix 9.6

in brick and stone, concrete and marble, flesh and
fun (A, 349)
[distinguished] the arabesque from the arbutus, ardor
from art, the sore from the rose (A, 351)
without meaning, without life, without knowledge
(I, 157)
passing alone, drinking alone, always alone (A, 460)

9.6 Multiple Adjectives

nice, plump, lumpy, glossy red strawberries (KQK, 2)
a long brewing, long rumbling and at last breaking, fu-
tile, disgracefully loud, but unavoidable scene (DF, 155)
the final, indivisible, firm, radiant point (I, 80)
the same dark-blue, sun-warmed, hospitable, indifferent
bench (R, 107)
tired, lonely, fat, ashamed (R, 107)
an ecstatically happy, living, enormous, paradisaal
warmth (G, 367)
the shrunken, chalk-dusty, incredibly light and dry
sponge (BS, 63)
those thin-blooded pale-eyed lovely slim slimy ophidian
maidens (BS, 116-7)
very large, grayish, semitransparent, irregularly shaped
snowflakes (BS, 187)
a kind of stealthy, abstractly vindictive, groping,
tampering movement (BS, 232)
mighty-calved, knickerbockered, tweed-coated, checker-
capped (SM, 192)
Changeful, bad-tempered, cheerful, awkward, graceful...
(L, 51)
a singularly knowing, cheerful, corrupt and compliant
Lolita (L, 56)
innocuous, inadequate, passive, timid stranger (L, 90)
my frail, tanned, tottering, dazed rose darling (L, 124)
in a hot, happy, wild, intense, hopeful, hopeless
whisper (L, 159)
the clean-cut, glossy-haired, shifty-eyed, white-faced
young beasts (L, 161)
a bashful, formless, bespectacled, bepimpled creature
(L, 192)

Appendix 9.6

that elegant, cold, lascivious, experienced young female (L, 193)

her fragile, frileux, diminutive, old-world, youngish but sickly, father (L, 275)

totally strange, and new, and cheerful, and old, and sad... (L, 275)

healthy, tall, indolent, difficult... (P, 118)

a tall, pale, long-nosed, dark-haired young minister (PF, 88)

the melancholy, surprised, bleached, harmless heavens (PF, 245)

the beautiful, amber, liquid, eloquent eyes (A, 315)

Her small, clear, soft, well-padded and rounded body (A, 324)

underpaid, tired, bare-armed, brunette-pale shop-girls (A, 343)

the unexpected, thronal, authorial, jocular, technically loose, forbidden, possessive plural (A, 384)

numerous, new, eager, unfairly, inexplicably impetuous, humans (A, 413)

the old, tawry and gilt, huge, sprawling, lovable [hotel] (A, 510)

young, graceful, tremendously charming, hopelessly homely Mary (LH, 252)

one brief, sad, ember-hot, tiger-quick glance (LS, 191)

Appendix 9.7

9.7 Rhythm

and again the darkness would be drained of savor
and again would be heavy with honey (G, 378)

Saturated with sweat, limp with delicious languor,
moving with the slow motion of a sleepwalker called
back to his rumpled warm pillow, Franz went back
to bed (KOK, 74)

The night was cold; the grey, greasy reflection of
the moon, dividing itself into squares, fell on the
inner wall of the window recess; the whole fortress
seemed to be filled to the brim with thick darkness
on the inside, and glazed by the moonlight on the
outside, with black broken shadows that slithered
down rocky slopes and silently tumbled into the
moats (I, 126)

I had probably managed to undo and push up the tight
tooled blind at the head of my berth, and my heels
were cold, but I still kept kneeling and peering
(SM, 24)

She stepped up to it, lifting her rather high-heeled
feet rather high, and bending her beautiful boy-knees
while she walked through dilating space with the
lento of one walking under water or in a flight
dream (L, 122)

On the other side, on a hill thickly covered with
verdure (and the darker the verdure, the more poetic
it is), towered, arising from dactyl to dactyl, an
ancient black castle (CCL, 96)

On other nights it used to be a line of lights with
a certain lilt, a metrical incandescence with every
foot rescanned and prolonged by reflections in the
black snaky water (BS, 6)

she relished every morsel, every sip, every jest,
every sob, and he found ravishing the velvety rose
of her cheeks and the azure-pure iris of her festively
painted eyes to which indigo-black thick lashes,
lengthening and upcurving at the outer canthus, added
what fashion called the "harlequin slant" (A, 322)

Romantically inclined handmaids, whose reading con-
sisted of Gwen de Vere and Klara Mertvago, adored Van,
adored Ada, adored Ardis's ardors in arbors. Their
swains, plucking ballads on their seven-stringed
Russian lyres under the racemosa in bloom or in old
rose gardens (while the windows went out one by one
in the castle), added freshly composed lines... Virgin
châtelaines in marble-floored manors fondled their
lone flames fanned by Van's romance. And another cen-
tury would pass, and the painted word would be re-
touched by the still richer brush of time (A, 409)

Appendix 9.7

the pure luxury of a cloudless sky designed not to warm the flesh, but solely to please the eye; the sheen of sledge-cuts on the hard-beaten snow of spacious streets with a tawny tinge about the middle tracks due to a rich mixture of horse-dung; the brightly coloured bunch of toy-balloons hawked by an aproned pedlar; the soft curve of a cupola, its gold dimmed by the bloom of powdery frost; the birch trees in the public gardens, every tiniest twig outlined in white; the rasp and tinkle of winter traffic... (RL, 5-C)

These heartrending dreams transformed the drab prose of his feelings for her into strong and strange poetry, subsiding undulations of which would flash and disturb him throughout the day, bringing back the pang and the richness - and then only the pang, and then only its glancing reflection - but not affecting at all his attitude towards the real Disa (PF, 209)

And still I let her write as she comfortably floated in the life belt of her pillow, above the cypresses and the garden wall, while all the time I gauged - grimly, recklessly - to what depths of dark pigment the tentacled ache would go (LH, 54)

But no: the soft sound was there, following a thin trail which seemed to skirt time itself, now dipping into a hollow, now appearing again - steadily travelling across a landscape formed of the symbols of silence - darkness, and curtains, and a glow of blue light at my elbow (RL, 190-91)

My memory of the London of my youth is the memory of endless vague wanderings, of a sun-dazzled window suddenly piercing the blue morning mist or of beautiful black wires with suspended raindrops running along them. I seem to pass with intangible steps across ghostly lawns and through dancing-halls full of the whine of Hawaiian music and down dear drab little streets with pretty names, until I come to a certain warm hollow where something very like the selfest of my own self sits huddled up in the darkness (RL, 65)

Down you go, but all the while you feel suspended and buoyed as you somersault in slow motion like a somnolent tumbler pigeon, and sprawl supine on the eider-down of the air, or lazily turn to embrace your pillow, enjoying every last instant of soft, deep, death-padded life, with the earth's green seesaw now above, now below, and the voluptuous crucifixion, as you stretch yourself in the growing rush, in the nearing swish, and then your loved body's obliteration in the Lap of the Lord (PF, 221)

Appendix 9.8

Thrice, to the mighty heave-ho of his invisible tossers, he would fly up in this fashion, and the second time he would go higher than the first and then there he would be, on his last and loftiest flight, reclining, as if for good, against the cobalt blue of the summer noon, like one of those paradisiac personages who comfortably soar, with such a wealth of folds in their garments, on the vaulted ceiling of a church while below, one by one, the wax tapers in mortal hands light up to make a swarm of minute flames in the mist of incense, and the priest chants of eternal repose, and funeral lilies conceal the face of whoever lies there, among the swimming lights, in the open coffin (SM, 31-2)

9.8 Verse Compositions in The Gift

Do you know what has just occurred to me? That river is not the Lethe but rather the Styx. Never mind. Let's proceed: And now a crooked bough looms near the ferry, / and Charon with his boathook, in the dark, / reaches for it, and catches it, and very / ... slowly the bark revolves, the silent bark. / (G, 87)

His euphoria was all-pervading - a pulsating mist that suddenly began to speak with a human voice. Nothing in the world could be better than these moments. Love only what is fanciful and rare; / what from the distance of a dream steals through; / what knaves condemn to death and fools can't bear. / To fiction be as to your country true. / Now is our time. Stray dogs and cripples are / alone awake. Mild is the summer night. / A car speeds by: Forever that last car / has taken the last banker out of sight. / Near that streetlight veined lime-leaves masquerade / in chrysoprase with a translucent gleam. / Beyond that gate lies Baghdad's crooked shade, / and you star shed: on Pulkovo its beam. / (G, 169)

He visited the bathroom for a moment, drank a cup of cold coffee in the kitchen, and dashed back into bed. What shall I call you? Half-Mnemosyne? / There's a half-shimmer in your surname, too. / In dark Berlin, it is so strange to me to roam, / oh, my half-fantasy, with you. / A bench stands under the translucent tree. / Shivers and sobs reanimate you there, / and all life's wonder in your gaze I see, / and see the pale fair radiance of your hair. / In honor of your lips when they kiss mine / I might devise a metaphor some time: / Tibetan mountain-snows, their glancing shine, / and a hot spring near flowers touched with rime. / Our poor nocturnal property - that wet / asphaltic gloss, that

Appendix 9.8

fence and that street light - / upon the ace of fancy
let us set / to win a world of beauty from the night. /
Those are not clouds - but star-high mountain spurs; /
not lamplit blinds - but camplight on a tent! / O
swear to me that while the heartblood stirs, / you
will be true to what we shall invent. / (G, 169)

Waiting for her arrival. She was always late - and
always came by another road than he. Thus it trans-
pired that even Berlin could be mysterious. Within
the linden's bloom the streetlight winks. / A dark
and honeyed hush envelopes us. / Across the curb one's
passing shadow slinks: / across a stump a sable rippler
thus. / The night sky melts to peach beyond that gate. /
There water gleams, there Venice vaguely shows. / Look
at that street - it runs to China straight, / and yonder
star above the Volga glows! / Oh, swear to me to put
in dreams your trust, / and to believe in fantasy alone, /
and never let your soul in prison rust, / nor stretch
your arm and say: a wall of stone. / (G, 188-9)

And the star, the star. And here is the square and
the dark church with the yellow light of its clock.
And here, on the corner, the house. Good-by, my book!
Like mortal eyes, / imagined ones must close some day. /
Onegin from his knees will rise - / but his creator
strolls away. / And yet the ear cannot right now / part
with the music and allow / the tale to fade; the chords
of fate / itself continue to vibrate; / and no obstruc-
tion for the sage / exists where I have put The End: /
the shadows of my world extend / beyond the skyline
of the page, / blue as tomorrow's morning haze - / nor
does this terminate the phrase / (G, 378)

APPENDIX 10

10.1 Synesthesia

a) Sounds

A door slammed with the kind of ill-fitting thud that comes to us from the far bank of a river where woodsmen are at work (TE, 130)

The knocks that reached us [from the opposite bank of the lake] seemed so much bigger than what could be distinguished of those dwarfs' arms and tools... the hefty crack of each diminutive blow lagged behind its visual version (L, 88)

I got out of the car and slammed its door. How matter-of-fact, how square that slam sounded in the void of the sunless day! (L, 271)

a blind man, sitting with a concertina against a stone wall,...squeezed out a polygon of music (G, 358)

She tossed [the apple] up into the sun-dusted air, and caught it - it made a cupped polished plop (L, 60)

from a pile of firwood near a shack came a rooster's cry, jagged and gaudy - a vocal coxcomb (P, 113-4)

The line was engaged. That sequence of small bar-shaped hoots... (BS, 31)

the coarse, variously intercrossing threads of confused sounds (G, 326)

A babbling metallic tinkling...would gradually become audible. Floating nearer, it enveloped the listener, giving him an odd tickling sensation in the mouth. Then ...the moist, hollow tinkle of the bells...mounted... (GL, 44)

hearing his wife's soft, smooth, formal voice over the phone - her voice in a kind of early Florentine perspective... (KQK, 122)

the black music of telegraph wires (SM, 213)

shaking with the rich black music (L, 304)

both talking at the top of their sunny voices (L, 75)

Golden-voiced Mrs. Sharp (CP, 101)

an iridescent baritone voice (LL, 62)

the opal-voiced fop (LL, 62)

a yellowy, worn little voice (DE, 239)

a young golden giggle (L, 121)

Appendix 10.1

the black hum in one's ears (PF, 227)
a grove...started to echo greenly the rush of our
car (L, 142)
a silvery rustle spelling "Suchard" (SM, 110)
the golden throb of the deep and demented music (BA,
171)
a velvety baritone (SF, 10)
the maid's velvety voice (L, 69)
a velvety voice (LH, 59)
the low notes furring her voice (A, 484)
a creamy voice (DS, 74)
his chocolate-cream voice (FP, 36)
the walnut and fudge voice (BS, 227)
the door swung open with a weighty wail (CH, 156)
the rubbery tap of his black cane (I, 89)
This produced a not unpleasant sound, both shuffling
and silky with a kind of rising buzzing vibration
(BS, 189)
puffy-cheeked music (SR, 208)

b) Smells

a fresh rough smell of earth and melting snow (GL, 43)
the brown smell of oxidized apple peel (SM, 107)
among other woolier effluvia (SM, 107)
the same sweet, fluffy smell (SM, 270)
what a black smell [of leaves and earth] (G, 87)
this dullish, sweetish-brown smell (G, 177)
a dark damp reek of mushrooms and firs (BD, 32)
[the linden trees'] delicate sticky aroma (NT, 57)
a fierce fragrance [of a linden in full bloom] (TH, 119)
a sticky smell came from the poplar buds (G, 326)
that intoxicating brown fragrance of hers (L, 45)
a dusky odor of earth and turf (PF, 126)
the dark aroma of her hair (A, 287)
the sappy smells of shade trees (SM, 296)
a sour smell / a sour stench (KQK, 78 / G, 236)

Appendix 10.1

c) Visual Perceptions

the moon...glided out from behind the black fleece of cloudlets, varnished the shrubs, and let its light trill in the ponds (I, 172)

a tender furry slitting of the eyes, a dreamy sweet radiance of all her features (L, 287)

bits of grass optically twittering in the low sun (L, 75)

a velvety green[soup] (A, 254)

the ghost of a blond fluff (most delicately bristly to the eye) at the corners of her mouth (BS, 118)

a velvet-dark hall (TE, 130)

the warm-colored...sidewalk (VS, 229)

the beautiful warm-colored prey (L, 51)

velvet-eyed girl (P, 179)

velvet black eyes (RL, 114)

dark velvety eyes (RL, 145)

queer velvety eyes (RL, 160)

long soft eyes (RL, 126)

her listening eyes (L, 63)

prompting Gradus in a manual whisper (PF, 179-80)

his blue-brown gaze (PF, 282)

the brown gaze of his...eyes (G, 208)

black looks (CP, 107)

Vasiliev...looked blackly at Fyodor (G, 219)

a diaphanous chill (TE, 130)

a laciniate shiver (SM, 226)

a patch of lacy light (SM, 270)

velvety darkness (LD, 20)

velvet air (G, 132)

the air was warm and green (L, 118)

smiling so redly (SM, 207)

shining brownly (A, 228)

redly yawning (KOK, 199)

a young yawn (P, 109)

the shrill scream of yellow (A, 469)

Appendix 10.1 - 10.2

the stripes of his tie were loud (RL, 29)
my quiet dark-gray suit (DS, 180)
loud shirts (L, 161)
pale blue sky - mild infantine shade of blue - taste
of milk in my mouth (BS, 1)

d) Concepts

velvet silence (TD, 13)
smooth silence (BS, 194)
velvet ovality (DS, 40)
velvety vileness (CCL, 92)
a look of moist wonder (SM, 116)
the colour of time (RL, 149)
the color of his attention (LD, 29)
blue sulks and rosy mirth (L, 150)
the pain of parting will be red and loud (I, 179)
an attractive gray dignity (SM, 177)
the hollow hum of blank eternity (DS, 113)
the mention of happiness still hung warm in the
air (DS, 32)

10.2 Smell - Memory

an intoxicating aroma of honey, reminding him of
childhood, wafted from a barge (KQK, 57)
the same smell of burning, stirring my Tartar mem-
ories, drifted from the bare windows... (SF, 12)
crickets chirped in the dark, and from somewhere
there came the odor of jasmine and hay, my love
(CCL, 94)

In Lik, this memory of Russia remained in the em-
bryonic state, confined to misty childhood re-
collections, such as the resinous fragrance of
the first spring day in the country (LI, 74)

I recall the scent...a sweetish, lowly, musky
perfume. It mingled with her own biscuity odor,
and my senses were suddenly filled to the brim.
(L, 17)

she smelt almost exactly like the other one, the
Riviera one, but more intensely so (L, 44)

Appendix 10.2 - 10.3

Pnin...inhaling the remembered tang of northern pines (P, 122)

Her ember-bright hair flew into his face and smelt of a past summer (A, 280)

[the narrator in the Rocky Mountains] getting drunk on whiffs of Oriental Russia in the sagebrush zone and on the North Russian fragrances so faithfully reproduced above timberline by certain small bogs (LH, 155)

[the odor of butterflies] musk and vanilla (G, 122)

[the odor of butterflies] vanilla, or lemon, or musk, or a musty, sweetish odor difficult to define (SM, 138)

[Hyde Park] The dwarf walked, inhaling the warm whiffs of benzine, the smell of foliage that seemed to rot with the over-abundance of green sap,... (PE, 232)

[Paris] I stepped out on the diminutive cast-iron balcony beyond to inhale a combined smell of dry maple leaves and gasoline (SF, 15-16)

[the smell of Chinese roadhouses] a rancid mixture of kitchen fumes, smoke from burned manure, opium and the stable (G, 130)

10.3 Colors

Some less familiar colors are:

almond (<u>L</u> , 280)	ember (<u>L</u> , 149; <u>P</u> , 136; <u>A</u> , 280)
amaranth (<u>GO</u> , 8)	fallow (<u>BS</u> , 89)
buff (<u>BS</u> , 106)	fulvous (<u>SM</u> , 106)
cameo (<u>PF</u> , 274)	glaucous (<u>SF</u> , 7; <u>L</u> , 110)
carnelian (<u>PF</u> , 184)	gouache (<u>SM</u> , 216; <u>L</u> , 154)
carmine (<u>VM</u> , 70; <u>P</u> , 85)	incarnadine (<u>GL</u> , 151; <u>G</u> , 17; <u>L</u> , 75; <u>A</u> , 249; <u>LH</u> , 94, 209)
celadon (<u>RL</u> , 44)	melanite (<u>KQK</u> , 123)
chrysolitic (<u>G</u> , 364)	mulberry (<u>KQK</u> , 32; <u>PF</u> , 278; <u>A</u> , 60)
chrysoprase (<u>PF</u> , 92)	nacreous (<u>SR</u> , 197; <u>L</u> , 45, 167; <u>PF</u> , 56)
cinerous (<u>G</u> , 195)	
cinnabar (<u>BS</u> , 183; <u>SM</u> , 120; <u>L</u> , 247)	nectarine (<u>PF</u> , 199; <u>A</u> , 477)
cobalt (<u>KQK</u> , 74, 154; <u>UT</u> , 154; <u>P</u> , 96, 97; <u>A</u> , 42)	olivaceous (<u>RL</u> , 19; <u>SO</u> , 317)
dun (<u>I</u> , 111; <u>L</u> , 110, 155)	opalescent (<u>P</u> , 31)
ecru (<u>L</u> , 79)	opaline (<u>G</u> , 19; <u>LH</u> , 228)

Appendix 10.3 - 10.4

opal (<u>KQK</u> , 68; <u>PF</u> , 37)	sapphire (<u>KQK</u> , 67; <u>I</u> , 174; <u>VS</u> , 226; <u>P</u> , 181; <u>L</u> , 169, 306)
oportto (<u>G</u> , 332)	sepia (<u>L</u> , 121; <u>LH</u> , 240)
orchal (<u>A</u> , 73)	taupe (<u>LS</u> , 84)
peachblow (<u>BS</u> , 194)	topaz (<u>I</u> , 174; <u>UT</u> , 152)
pistachio (<u>KQK</u> , 100)	ultramarine (<u>G</u> , 188; <u>PF</u> , 75; <u>A</u> , 9)
platinum (<u>L</u> , 154, 200)	umber (<u>KQK</u> , 67)
prasine (<u>A</u> , 367)	vermeil (<u>L</u> , 76)
roan (<u>ASL</u> , 143)	vermilion (<u>KQK</u> , 74; <u>P</u> , 137; <u>A</u> , 525)
rufous (<u>I</u> , 15; <u>L</u> , 158)	xanthic (<u>SM</u> , 105)
russet (<u>KQK</u> , 232; <u>L</u> , 198; <u>A</u> , 42)	
rutilant (<u>A</u> , 441)	

10.4 Painting

The Past is a constant accumulation of images, but our brain is not an ideal organ for constant retrospection and the best we can do is to pick out and try to retain those patches of rainbow light flitting through memory. The act of retention is the act of art, artistic selection, artistic blending, artistic re-combination of actual events. The bad memoirist re-touches his past, and the result is a blue-tinted or pink-shaded photograph taken by a stranger to console sentimental bereavement. The good memoirist, on the other hand, does his best to preserve the utmost truth of the detail. One of the ways he achieves his intent is to find the right spot on his canvas for placing the right patch of remembered color. (SO, 186)

I dream of my pavilion at least twice a year. ... It hangs around, so to speak, with the unobtrusiveness of an artist's signature. I find it clinging to a corner of the dream canvas or cunningly worked into some ornamental part of the picture... (SM, 215)

the heroes of the book are what can be loosely called 'methods of composition'. It is as if a painter said: look, here I'm going to show you not the painting of a landscape, but the painting of different ways of painting a certain landscape, and I trust their harmonious fusion will disclose the landscape as I intend you to see it. (RL, 89)

Artistic insights have been granted. I was allowed to take my palette with me to very remote reaches of dim and dubious being. (LH, 239)

Appendix 10.4

I caught my imagination...in an inaccuracy: Weinstock wore a moustache, but now it was not there. My fancy had not finished him in time and the pale space where the moustache should have been showed nothing but a bluish stipple (E, 32)

...the retrospective effect itself is a fairly simple illusion, not unlike the pictorial values of depth and remoteness produced by a paintbrush on a flat surface... (BS, 83)

...the melting outline of a cheek which looked as though it were painted by a great artist against a rich dark background (LD, 20)

Similar to a painter's spotlight on the brown brow of some ecstatic ecclesiastic at the moment of divine revelation, the radiance enclosing me brought out... (LH, 87)

Life only marred my double; thus a breeze dims the bliss of Narcissus; thus, in the painter's absence, there comes his pupil and by the superfluous flush of unbidden tints disfigures the portrait painted by the master (DS, 25)

Krug walked in front, with a circle of light playing upon his bent bare head and brown dressing gown - looking for all the world like a participant in some mysterious religious ceremony painted by a master of chiaroscuro [sic!], or copied from such a painting, or recopied from that or some other copy (BS, 202-3)

Sunning itself against the white wall of a suburban garden was a flat, symmetrically outspread butterfly, which the artist had placed at a slight angle to the horizon of his picture. The creature was painted a smiling red with yellow intervals between black blotches... (LH, 108)

there was something about the angular reflections and the surrounding spectral abyss,...which long remained in Franz's memory and imparted a certain dark luxurious coloring, at least at first, to the basic background against which his everyday salesman's toil began to sketch later its plain, comprehensible, often tiresome pattern (KOK, 69)

the clouds that covered the rest of the sky...were by now quite soft and aloof, as if painted in melting undulations upon a greenish ceiling (G, 371)

How serene were the mountains, how tenderly painted on the western vault of the sky (PF, 119)

One could make out an elf-like girl on an insect-like bicycle, and a dog, a bit too large proportionately, all as clear as those pilgrims and mules winding up wax-pale roads in old paintings... (L, 214-5)

Appendix 10.4

On feast days you could see [strangers] laboring up the slopes of our hill, like pilgrims in bright-colored pictures (SL, 134)

as he took in the glaze of the upper runs, the blue herringbones lower down, the varicolored little figures outlined by the brush of chance against the brilliant white as if by a Flemish master's hand, Hugh told himself... (TT, 52)

a solitary cypress, resembling the moist-twirled black tip of a water-color brush (SF, 27)

Lovely mauve almond trees in bloom. A blown-off arm hanging up there in the pointillistic mauve (L, 277)

... Yet that careless sketch, that half-finished image already was his wife (M, 64)

The cell was filled to the ceiling with the oils of twilight, containing extraordinary pigments. Thus one would wonder, is that some reckless colourist's painting there... (I, 11-12)

As he restored the painting smudged by the soot of night, he saw groves, paths, brooks taking shape where they used to be (I, 173)

Elisabeth, Irma, Paul, belonged, as it were, to another period, limpid and tranquil like the backgrounds of the early Italians (LD, 45)

the perspective of washing and shaving seemed as flat and impossible as the perspective of the early Italians (G, 169)

...we shall let her remain achromatic: a mere outline, a white shape not filled in with colour by the artist ... The painter has not yet filled in the white space except for a thin sunburnt arm streaked from wrist to elbow along its outer side with glistening down (RL, 128-9)

...a picture...produced as it was of a thousand barely noticeable, overlapping trifles: of the light outline of his lips, seemingly not quite fully drawn but touched by a master of masters; of the fluttering movements of his empty, not-yet-shaded-in hands; of the dispersing and again gathering rays in his animated eyes... (I, 109-10)

Her plump, dark pink face, the glossy wings of her nose, violet eyebrows... - all this together constituted a crudely but richly daubed picture in a somewhat hackneyed genre (G, 363)

Outwardly, Roy was an obvious figure. If you drew a pair of old brown loafers, two beige elbow patches, a black pipe, and two baggy eyes under heavy eyebrows, the rest was easy to fill out... (P, 156)

the discussion...forever remained in his mind as a grisaille of inconclusive tedium (A, 389)

Appendix 10.5

10.5 Prose Pictures

The lustre of the black asphalt was filmed by a blend of dim hues, through which here and there vivid rends and oval holes made by rain puddles revealed the authentic colors of deep reflections - a vermilion diagonal band, a cobalt wedge, a green spiral - scattered glimpses into a humid upside-down world, into a dizzy geometry of gems. (KQK, 74)

The rain still fell lightly, but with the elusive suddenness of an angel, a rainbow had already appeared. In languorous self-wonder, pinkish-green with a purplish suffusion along its inner edge, it hung suspended over the reaped field, above and before a distant wood, one tremulous portion of which showed through it. Stray arrows of rain that had lost both rhythm and weight and the ability to make any sound, flashed at random, this way and that, in the sun. Up the rain-washed sky, from behind a raven cloud, a cloud of ravishing whiteness was extricating itself and shining with all the detail of a monstrously complicated molding. (G, 89)

Farther on, a bog orchis bloomed unceremoniously in a patch of marshy ground, behind which he had to cross a back road, and off to the right a white wicket gate gleamed: the entrance to the park. Trimmed with ferns outside, luxuriantly lined with jasmine and honeysuckle inside, in places darkened by fir needles, in others lightened by birch leaves, this huge, dense and multipathed park stood poised in an equilibrium of sun and shadow, which formed from night to night a variable, but in its variability a uniquely characteristic harmony. If circles of warm light palpitated underfoot in the avenue, then a thick velvet stripe was sure to stretch across in the distance, behind it again came that tawny sieve, while further, at the bottom, there deepened a rich blackness that, transferred to paper, would satisfy the water colorist only as long as the paint remained wet, so that he would have to put on layer after layer to retain its beauty - which would immediately fade. (G, 91)

It was early evening, the sky was cloudless and the motionless and quiet sunshine endowed every object with a peaceful lyrical air of festivity. A bicycle, leaned against a yellow-lit wall, was slightly bent outwards, like one of the side horses of a troika, but even more perfect in shape was its transparent shadow on the wall... Behind the brightly painted pumps a radio was singing in a gas station, while above its pavilion vertical yellow letters stood against the light blue of the sky - the name of a car firm - and

Appendix 10.5

on the second letter, on the "E"...sat a live blackbird, with a yellow - for economy's sake - beak, singing louder than the radio. (G, 186)

[The sea] really was blue: purple-blue in the distance peacock-blue coming nearer, diamond-blue where the wave caught the light. The foam toppled over, ran, slowed down, then receded, leaving a smooth mirror on the wet sand, which the next wave flooded again. A hairy man in orange-red pants stood at the edge of the water wiping his glasses. A small boy shrieked with glee as the foam gushed into the walled city he had built. Gay parasols and striped tents seemed to repeat in terms of color what the shouts of the bathers were to the ear. A large bright ball was flung from somewhere and bounced on the sand with a ringing thud. (LD, 113)

Our travellers found themselves on a broad terrace at the top of a tower, whence there was a breathtaking view... Far below one could see the almost vertical vineyards, and the creamy road that wound down to the dry river bed; a tiny person in red was crossing the convex bridge; the speck running in front of him was most likely a dog.

Further away the sun-flooded town described an ample hemicycle: some of the varicoloured houses proceeded in even rows, accompanied by round trees, while others, awry, crept down slopes, stepping on their own shadows; one could distinguish the traffic moving on First Boulevard, and an amethystine shimmer at the end, where the famous fountain played; and still further, toward the hazy folds of the hills that formed the horizon, there was the dark stipple of oak groves, with, here and there, a pond gleaming like a handmirror, while other bright ovals of water gathered, glowing through the tender mist, over there to the west, where the serpentine Strop had its source.

Cincinnatus, his palm pressed to his cheek, in motionless, ineffably vague and perhaps even blissful despair, gazed at the glimmer and haze of the Tamara Gardens and at the dove-blue melting hills beyond them... (I, 37-8)

Beyond the tilled plain, beyond the toy roofs, there would be a slow suffusion of inutile loveliness, a low sun in a platinum haze with a warm, peeled-peach tinge pervading the upper edge of a two-dimensional dove-gray cloud fusing with the distant amorous mist. There might be a line of spaced trees silhouetted against the horizon, and hot still noons above a wilderness of clover, and Claude Lorrain clouds inscribed remotely into misty azure with only their cumulus part conspicuous against the neutral swoon of the background. (L, 154)

Appendix 10.5

... That happened during a hopeless trip to Italy, in a lakeside hotel garden - roses, black araucarias, greenish hydrangeas - one cloudless evening with the mountains of the far shore swimming in a sunset haze and the lake all peach syrup regularly rippled with pale blue, and the captions of a newspaper spread flat on the foul bottom near the stone bank perfectly readable through the shallow diaphanous filth... (PF, 209-10)

But now, on this radiant summer evening, no waves foamed, no birds swam; only a few seagulls could be seen, fluttering white over their black reflections. The wide lovely lake lay in dreamy serenity, fretted with green undulations, ruffled with blue, patched with glades of lucid smoothness between the ackers; and, in the lower right corner of the picture, as if the artist had wished to include a very special example of light, the dazzling wake of the westering sun pulsed through a lakeside lombardy poplar that seemed both liquefied and on fire. (A, 555)

The splendid autumn he had just seen in Switzerland somehow kept lingering in the background of his first Cambridge impressions. In the mornings a delicate haze would enshroud the Alps. A broken cluster of rowan berries lay in the middle of the road, whose ruts were filmed with micalike ice. Despite the absence of wind the bright-yellow birch leafage thinned out with every passing day, and the turquoise sky gazed through it with pensive gaiety. The luxuriant ferns grew reddish; iridescent shreds of spiderweb, which Uncle Henry called "the Virgin's hair," floated about... Such wild, varied beauty did not exist in England, where nature had a tame greenhouse quality, and an unimaginative autumn faded away in geometrical gardens under a drizzly sky. But the pinkish-gray walls, the rectangular lawns, frosted with pale silver on the rare sunny mornings, the narrow river, the stone bridge whose arch formed a full circle with its perfect reflection, all had a beauty of their own. (GL, 55)

I recall one particular sunset. It lent an ember to my bicycle bell. Overhead, above the black music of telegraph wires, a number of long, dark-violet clouds lined with flamingo pink hung motionless in a fan-shaped arrangement; the whole thing was like some prodigious ovation in terms of color and form! It was dying, however, and everything else was darkening, too; but just above the horizon, in a lucid, turquoise space, beneath a black stratus, the eye found a vista ...a family of serene clouds in miniature, an accumulation of brilliant convolutions, anachronistic in their creaminess and extremely remote... (SM, 213)

Appendix 10.6

10.6 Emotion

10.6.1

- a purposeful tire (BS, 34) myopic shops (PF, 99)
- a prolix gutter pipe (PF, 124) a sympathetic railway carriage (AL, 117)
- doubtful roads (P, 112)
- the shocked white wall (RL, 97) matter-of-fact mountains (AL, 124)
- the neglected but dignified stairs (BS, 22) fault-finding light (SS, 52)
- a tired bench (RL, 168) weary perfumes and creams (VS, 226)
- a rude bench (RL, 129) chaste towns...a lenient (VS, 227)
- [a] hospitable, indifferent bench (R, 107)
- a doleful swing (BS, 95) the submissive chair (L, 127)
- the frightened white screen (SM, 165) his reluctant suitcase (KQK, 18)
- the self-conscious samovar (AP, 61) his honest pocketbook (P, 45)
- naked indifferent rails (AL, 117) the expectant air-field (PF, 92)
- humble talcum powder (CP, 102) a co-operative mirror (L, 22)
- a self-conscious crescent [of the moon] (SM, 244) [the sun's] cooperative rays (PF, 121)
- an exuberant creek (P, 100) a compunctious Sunday (VS, 219)
- an obedient little fountain (TE, 130) syphilitic cafés (A, 450)
- gangrenous blotting paper (AL, 120) blandly indifferent azure scroll (BD, 40)
- old rheumy fountain (SL, 135) the pitiless night (E, 14)
- [a sewing machine's] arthritic pedal (KQK, 15) the tender sky (SM, 74)
- somebody's gouty timepiece (SR, 185) those seasick murals (L, 124)
- the happy table (KQK, 226) forgettable boxes (SO, 179)
- the murderous vehicle (BS, 96) pubescent trees (L, 160)
- a vulnerable construction (P, 107) a merciful door (BS, 26)
- chaste bottles [of mineral water] (SM, 144) triumphant saliva (BS, 73)
- the thirsty sun (L, 90) a helpless looking bicycle (BS, 95)
- happy highways (FL, 25) a throbbing boat...the hopeless sea (P, 110)
- merciful night (L, 112)
- a derisive bit [of leather covering] (RL, 183)

Appendix 10.6

his monstrous knapsack (CCL, 91)	his melancholy nose (PF, 277)
the dubious light (BS, 34)	the orb of her laughing eye (SM, 239-40)
the solemn pines (P, 136)	his twinkling toe (SM, 267)
disembowelled envelopes (BS, 33)	with contemptuous nostrils (SM, 285)
two solemn top hats (RL, 125)	her sinful feet (L, 216)
a tuneful wicket gate (G, 144)	[the baby's] solemn mouth (SM, 299)
the defenseless spines of books (O, 45)	his thin, eloquent neck (AL, 117)
fiendish woollies (RL, 13)	their humble backs (SL, 140)
his plain, honest spectacles (DS, 54)	[the dog's] hysterical tongue (SM, 48)
an unemployed-looking cap (KQK, 110)	the expression of his fat neck was vicious (RL, 186)
his...hungry hard limbs (BS, 137)	the sequence of observed and observed servant things (VS, 220)
unhappy Adam's apple (CP, 102)	

10.6.2

a beggar's expectant hat (BS, 38)	A young yawn... (P, 109)
[Krug] unlocked the impatient door (BS, 197)	his blue-brown gaze upon me (PF, 282)
an indifferent photograph (FP, 40)	the old man's desperate hand (BS, 50)
eating a sibilant peach (LD, 115)	grateful German hands (AP, 63)
telling him in breathless detail (KQK, 62)	his clever hands (LD, 117)
[a dog] going for reluctant walks (SM, 48)	this absentminded hand (G, 19)
an energetic fork (KQK, 200)	a chaste hand (P, 8)
[Franz's] worshipful glasses (KQK, 123)	my happy hand (L, 62)
her sleepy shoulder (KQK, 4)	her innocent hands (L, 115)
with a drowsy hip (LE, 18)	her silent hands (L, 122)
immersed in a trembling book (L, 22)	a half-illiterate hand (DS, 66)
tremulous scissor work (L, 215)	Marina's melancholy hand (A, 155)
a pulsating hard bench (L, 233)	her blind hand (A, 478)
a throbbing balcony (L, 266)	a nervously diffident finger (BS, 234-5)
	her innocent blind fingers (RL, 75)
	his poor, clumsy but careful fingers (SM, 281)

Appendix 10.6

a dreamy forefinger (VS, 224) an indifferent translation (LH, 81)
 blind fingers (G, 107) an informal and humiliating
 my glancing fingertips (L, 61) hassock (L, 195)
 my impatient palm (L, 112) the breathless garden (L, 42)
 with a casual arm (L, 288) people opening angry um-
 one brave arm (SM, 51) brellas (BA, 180)
 his absent-minded feet (BS, 140) on a frivolous evening (NT, 42)
 the blind child's confident Haze at the violent wheel
 foot (SM, 83) (L, 68)
 her agile giggling legs (L, 57) the chair's swelling arm (A, 113)
 with brave eyes (SM, 108) passed a hygienic evening [in
 a comfortable burp (PF, 22) a brothel] (UT, 157)
 her blind breasts (A, 357) in the idle wake of a passing
 her languid lap (LH, 100) thought (SM, 288)
 fiendishly disappointed [a squirrel] sitting on com-
 boots (BS, 64) fortable haunches (P, 24)
 a polite pinkie (KQK, 30) Dr. Pnin dipped an abstract
 pointing with a didactic zwieback into the hole of his
 finger (P, 107) tea (P, 133)
 an indifferent forest (BS, 156) his venerable uncle's dying
 the careful note (BS, 187) request (PF, 76)
 somebody's heavily-booted telling me in stolid detail
 dream (RL, 180) (PF, 182)
 the longing of ogling indi-
 gence (DS, 175)
 nonchalantly deft / Bicycle
 tires (PF, 37)
 superstitious fingers (P, 189)

10.6.3

her ample being (BS, 30) in groaning retrospect (LH, 193)
 her...resplendent years (BS, 30) in spasmodic retrospect (PF, 280)
 in his robust youth (L, 47) round-muscled grace (G, 325)
 the ardent age of four-and- stinging accuracy (SM, 157)
 twenty (FP, 29) triangular elegance (A, 104)
 pure smiling madness (BS, 171) dove-gray career (AP, 68)
 smiling condescension (SM, 74) smiling sadness (BS, 187)
 radiant ignorance (P, 94) naked rhythms (L, 184)
 grinning embroglio (VS, 233)

Appendix 10.6

bright sympathy (<u>LA</u> , 173)	mauve remoteness (<u>SM</u> , 34)
hard ringing rotundity (<u>BS</u> , 63)	orchideous masculinity (<u>L</u> , 173)
reticulated tenderness (<u>SM</u> , 38)	swooning curiosity (<u>L</u> , 264)
lacy resilience (<u>PF</u> , 139)	clumsy eagerness (<u>KQK</u> , 26)
emerald life...emerald resurrection (<u>L</u> , 284)	benevolent absentmindedness (<u>LA</u> , 165)
padded stillness (<u>SM</u> , 36)	brutal indifference (<u>P</u> , 131)
a dappled whim (<u>KQK</u> , 25)	gruff unsociability (<u>DS</u> , 192)
a blue squint (<u>SM</u> , 187)	grateful grief (<u>PF</u> , 298)
biped propriety (<u>LA</u> , 162)	polite weakness (<u>LH</u> , 68)
window-framed opportunities (<u>PF</u> , 86)	courteous vivacity (<u>PF</u> , 23)
icy nudity (<u>P</u> , 22)	sullen timidity (<u>NT</u> , 42)
warm opacity (<u>G</u> , 348)	revengeful racket (<u>SM</u> , 285)
yellow opacity (<u>G</u> , 365)	swollen senses (<u>A</u> , 59)
rosy remoteness (<u>A</u> , 22)	the new, piercing, moaning, and throbbing meaning of her life (<u>KQK</u> , 114)

10.6.4

blue lunacy (<u>P</u> , 26)	dizzy abyss (<u>G</u> , 344)
black Infinity (<u>PF</u> , 50)	messy obscurity (<u>RL</u> , 27)
sable gloom (<u>PF</u> , 308)	fragile unreality (<u>SM</u> , 280)
black freshness (<u>G</u> , 377)	silent completeness (<u>SM</u> , 230)
raw blue morning (<u>LD</u> , 40)	enshrined immortality (<u>TE</u> , 131)
gray time (<u>A</u> , 569)	fruit-bearing pause (<u>KQK</u> , 90)
dull-white mass of time (<u>DS</u> , 170)	ripe silence (<u>LA</u> , 172; <u>L</u> , 64)
his gray life (<u>PF</u> , 150)	vine-ripe desire (<u>BS</u> , 195)
black, fresh grief (<u>G</u> , 148)	wine-sweet event (<u>L</u> , 59)
rosy retrospect (<u>LH</u> , 122)	smiling similes (<u>SM</u> , 308)
chiaroscuro circumstances (<u>A</u> , 247)	cottony weakness (<u>KQK</u> , 1)
milky tranquillity (<u>SR</u> , 206)	marble calm (<u>A</u> , 444)
sparkling luck (<u>SM</u> , 239)	marble laws (<u>SM</u> , 91)
diaphanous spuriousness (<u>DS</u> , 168)	jagged joviality (<u>TD</u> , 13)
misty senility (<u>BS</u> , 73)	tingling wake (<u>BS</u> , 96)
his dusty life (<u>VS</u> , 230)	hollow quiet (<u>P</u> , 31)
dim years (<u>SM</u> , 197)	concave moment (<u>A</u> , 538)
brief brown glory (<u>LH</u> , 174)	velvet air (<u>G</u> , 132)
	velvety oblivion (<u>P</u> , 82)

Appendix 10.6

velvety ovality (<u>DS</u> , 40)	cold vastness (<u>PF</u> , 174)
velvety quiet (<u>I</u> , 18)	frosty serenity (<u>RL</u> , 96)
velvety vileness (CCL, 92)	icy indolence (<u>KQK</u> , 203)
tepid condescension (<u>L</u> , 172)	icy precision (<u>L</u> , 168)
crisp charm (<u>L</u> , 169)	icy vividness (<u>L</u> , 165)

10.6.5

vicious vigilance (<u>L</u> , 16)	bewitched hush (<u>PF</u> , 282)
hopeless fatigue (<u>P</u> , 19)	didactic plenitude (<u>PF</u> , 245)
blissful nonexistence (<u>KQK</u> , 10)	raging bliss (<u>L</u> , 126)
lighthearted retrospect (<u>LH</u> , 250)	malevolent perplexity (<u>G</u> , 72)
celestial vapidty (<u>L</u> , 205)	intolerable tenderness (<u>L</u> , 79)
cold mocking lucidity (<u>DS</u> , 198)	appalling poverty (<u>P</u> , 198)
hopeless, godless vacancy (<u>G</u> , 348)	appalling and pitiful thickness (<u>SM</u> , 282)
helpless haze (<u>SM</u> , 248)	monstrous absence (<u>BS</u> , 107)
delirious depth (<u>SF</u> , 22)	monstrous care (<u>P</u> , 23)
helpless indignation (<u>KQK</u> , 24)	monstrous delights (<u>SO</u> , 145)
serene silence (<u>SO</u> , 124)	monstrous regularity (<u>SO</u> , 160)
drastic silence (<u>P</u> , 163)	sickening tightness (<u>KQK</u> , 3)
deathly silence (<u>E</u> , 25)	terrifying ease (CCL, 91)
abysmal stupidity (<u>SO</u> , 57)	equanimous radiance (CH, 156)
dreamy candor (TE, 128)	impatient pain (BA, 177)
	with monstrous relish and force (ASL, 150)

10.6.6

repulsively vivacious (VS, 225)	horribly exact (<u>M</u> , 12)
repulsively handsome (<u>L</u> , 157; <u>A</u> , 197)	horribly small and even (<u>L</u> , 239)
repulsively small (<u>G</u> , 334)	horribly casual (<u>GO</u> , 34)
repulsively hairy (<u>P</u> , 180)	intolerably vigorous (<u>KQK</u> , 178)
disgustingly pink (<u>S</u> , 160)	unendurably delicious (<u>A</u> , 353)
disgustingly professional (<u>KQK</u> , 83)	excruciatingly desirable (<u>L</u> , 51)
pedantically precise (<u>P</u> , 115)	painfully beautiful (<u>LD</u> , 21)
inferentially meticulous (<u>S</u> , 160)	dreadfully safe (LA, 167)
	cloyingly perfumed (<u>PF</u> , 158)

Appendix 10.6

nastily moist (<u>KQK</u> , 3)	so indecently, luxuriously
excruciatingly unshaven (<u>RL</u> , 183)	miserable (<u>S</u> , 161)
hopelessly incapable (<u>RL</u> , 108)	hysterically, intensely, uncontrollably curious (<u>PF</u> , 169)
hopelessly homely (<u>LH</u> , 252)	fantastically priced (<u>A</u> , 329)
appallingly restless (<u>LE</u> , 14)	savagely jealous (<u>E</u> , 16)
intolerably grotesque (<u>KQK</u> , 4)	supremely indifferent (<u>SO</u> , 212)
dreadfully imperfect (<u>A</u> , 360)	thunderously large ¹⁰⁹
gaspingly adorable (<u>L</u> , 174)	extravagantly groaning (<u>ASL</u> , 150)
bewitchingly elegant (<u>DF</u> , 224)	extravagantly sick (<u>L</u> , 132)
enchantingly talented (<u>LH</u> , 158)	profoundly inhuman (<u>A</u> , 388)
voluptuously free (<u>SM</u> , 239)	enthusiastically sweating (<u>A</u> , 171)
unbelievably elegant (<u>PF</u> , 260)	overwhelmingly conscious (<u>PF</u> , 190)
ecstatically happy (<u>G</u> , 367)	terrifically mobile (<u>P</u> , 130)
crazily calm (<u>L</u> , 296)	passionately communicative (<u>SL</u> , 135)
hopelessly festive (<u>I</u> , 81)	imperiously reeking (<u>LE</u> , 16)
hopelessly poignant (<u>L</u> , 310)	passionately parched (<u>L</u> , 241)
madly happy (<u>DS</u> , 193)	unbearably burning (<u>P</u> , 197)
heartbreakingly lovely (<u>SO</u> , 203)	unbelievably regular (<u>SM</u> , 178)
charmingly asymmetrical (<u>L</u> , 260)	reproachfully wrapped up (<u>PF</u> , 161)
pleasantly plump (<u>BS</u> , 23)	grimly negative (<u>PF</u> , 124)
charmingly vague (<u>PF</u> , 82)	nostalgically lovely (<u>LH</u> , 206)
attractively childish (<u>BS</u> , 139)	pathologically purplish (<u>P</u> , 35)
amiably drunk (<u>L</u> , 260)	sardonically sparkling (<u>PF</u> , 254)
touchingly carefree (<u>PF</u> , 18)	stimulatingly noisy (<u>PF</u> , 254)
lucidly insane (<u>L</u> , 296)	incurably vitiated (<u>PF</u> , 19)
tremendously charming (<u>LH</u> , 252)	throbbingly present (<u>BS</u> , 188)
gloriously and monstrously literal (<u>SO</u> , 124)	divinely enigmatic (<u>L</u> , 310)
so tantalizingly, so miserably unattainable and beloved (<u>L</u> , 241)	hopelessly full (<u>SF</u> , 8)
	disappointingly quiet (<u>KQK</u> , 46)
	cloyingly familiar (<u>KQK</u> , 46)
	timorously gleaming (<u>G</u> , 334)

¹⁰⁹ Nabokov in conversation ("Lolita's Creator - Author Nabokov, a 'Cosmic Joker'", Newsweek, June 25, 1962, 51).

Appendix 10.6

infinitely and unquenchably perfect (<u>SR</u> , 186)	incredibly dilapidated (<u>G</u> , 201)
desperately detached (<u>L</u> , 286)	incredibly slow (<u>SM</u> , 189)
mercilessly stupid (<u>DF</u> , 220)	naively dark (<u>KQK</u> , 138)
disgracefully loud (<u>DF</u> , 155)	infinitely ugly (<u>G</u> , 61)
agonizingly resembling (<u>A</u> , 366)	optimistically maturing (<u>PF</u> , 84)
suavely sharing (<u>L</u> , 291)	pleasantly based on (<u>P</u> , 65)
blissfully condemned (<u>RL</u> , 43)	had delicately dwelt (<u>L</u> , 37)
buoyantly dally with (<u>L</u> , 247)	glancing around provokingly (<u>KQK</u> , 4)
blithely dialed (<u>PF</u> , 159)	wheels bouncing disapprovingly (<u>PF</u> , 247)
optimistically ringing (<u>P</u> , 33)	blissfully sneeze (<u>KQK</u> , 162)
gloomily waiting (<u>PF</u> , 137)	gloriously messing about (<u>RL</u> , 15)
worshipfully peeping (<u>PF</u> , 115)	infuriatingly smiling (<u>SO</u> , 196)
dazzlingly participate (<u>L</u> , 241)	
enthusiastically shot down (<u>PF</u> , 149)	

10.6.7

It was a black and boisterous night (DS, 74)

the black carcass of that night, that half-witted hag of a night, holding her breath and listening (DS, 118)

The night...heaving and gasping (BS, 93)

pedaling feet trying to press down the monstrously strong and resilient darkness that refused to stay under (SM, 240)

he rode expertly along [the road], pressing resilient pedals into a rustling void (M, 47)

The deep darkness was total but something about its speluncar acoustics foretold, clearing its throat hollowly, great things (PF, 125)

the darkness of the day, shivering with cold, with sadness, with loathing for itself (G, 96)

the stunned, starry night (L, 223)

the day looked pinched and wan (DS, 176)

A limpid dawn had completely unsheathed one side of the empty street... the matter-of-fact manner your day has when taking over from night in a well-groomed, well-watered city (SM, 295-6)

Appendix 10.6

the sight of a sullen day sitting for its picture in a puddle (SM, 119)

the pale sky sick of looking on fisheries (DS, 77)

the nakedness of the firmament, the disrobing of which I had not noticed (SM, 225)

the melancholy, surprised, bleached, harmless heavens
... the now flushed sky... the sky turned away showing
its ethereal vertebrae (PF, 245)

The sky was dying (P, 136)

the turquoise sky gazed through [the leafage] with
pensive gaiety (GL, 55)

the hot sky with a few white hairs thinly combed
back (I, 25)

a sudden nakedness of heaven and river smiled (BS, 187)

the daytime moon stubbornly keeping abreast...(SM, 144)

The sunny noon was all eyes (L, 289)

a small cloud, in no way defiling the face of the
summer day, felt its way slowly past the sun (G, 346)

a cloud every now and then palmed the sun (DS, 15)

a malignant cloud (BM, 175)

the sun that had been lying in state on the parquetry
...leaped at you, climbed the dingy soft rungs of your
jersey and struck you right in the face...(BS, 136)

dappled sunlight runs along the sloping streets, and
visits the side alleys (I, 67)

From behind a black tree there came out noiselessly a
gloomy and fleshful moon. A cloud slipped a mask over
it in passing, which left visible only its chubby
chin (DS, 88)

the golden gorse-clad top of a hill, which was up to
its shoulders in thick oak foliage (DS, 207)

the tragic loneliness of barren fields (RL, 184)

the silent damp wood through which the road wandered
(BS, 94)

the abrupt Yayla Mountains, covered up to their rocky
brows with the karakul of the dark Tauric pine (SM, 244)

Graveled walks gathered and stopped at a rond-point to
watch you or me bend... (SM, 307)

An intelligent walk accompanied the main driveway (SM,
306) (cf. "the intelligent trail" [LH, 171, 202])

Down a slope, a flagged path stepped cautiously, putting
the same foot first every time, through an iris
garden (SM, 307)

Appendix 10.6

a succession of terraces whose every stone step ejected a gaudy grasshopper (SM, 308)

the main road - which, having finally shaken off the last shadow of the fortress, ran more straight and free - ... (I, 16)

[the elevation of land by subterranean inflation] boulders moved their round backs; a lethargic stream tumbled out of bed and, to its own surprise, turned into an alpine waterfall (SR, 187)

a red and ferny road on our right turned its head before slanting into the woodland (L, 142)

a distant hill scrambling out - scarred but still untamed - from the wilderness of agriculture that was trying to swallow it (L, 155)

Thayer Street tangles with a private line and a cross street (L, 208)

It was a windy and shabby crossroads, not quite grown to the rank of a square...streets diverging in all directions, jumping out from behind corners...(G, 173)

the half-bared, athletic torsos of the cork oaks glistened a rich red (DS, 207)

The black branches...seemed to be listening to their own inner life (PL, 158)

a little mountain ash and a still smaller aspen had climbed [a boulder], holding hands... (SM, 135)

the trees and flowering shrubs turned resolutely toward the sea (SM, 307)

the olives and cleanders fairly toppling over each other in their haste to obtain a view of the beach (SM, 308)

a young chestnut tree, still unable to walk alone and therefore supported by a stake (G, 71)

a boulder with rowar saplings clambering onto it (one had turned to offer a hand to the younger) (G, 91)

the firs seemed to draw in their green paws under their bright, plump load (CH, 154)

a thick birch bole which had been felled not long before by a thunderstorm (and still quivered with all its leaves from the shock)... (C, 261)

the firs gravely showed their burdened paws (SF, 11)

Trees appeared in groups and singly, revolving coolly and blandly, displaying the latest fashions (CCL, 92)

a regiment of young fir trees, identical upstarts, walked campusward, behind a fence (P, 144)

Appendix 10.6

the poplars were turning their ruffled backs to a sudden onslaught of wind (L, 105)

huge trees would advance towards us to cluster self-consciously by the roadside (L, 155)

A last panting pine was taking a well-earned breather on the rock it had reached (L, 170)

my bodyguard of black junipers watched the stars, and the omens... (PF, 87)

attending to the sick branch of a grateful tree (PF, 291)

tossing remonstrative trees (TT, 64)

tender trees (L, 16)

the solemn pines (P, 136)

the trees writhed and rolled (SM, 216)

None of the serried tree trunks looked this way (LH, 10)

The trees, vernal lindens, joined the hunt: they advanced whispering on either side, overhead, all around him (NT, 56)

the smiling forest (P, 124)

a storm of heaving lilac bushes (DS, 16)

the shivering dandelions (SM, 52)

dandelions trembled in the wind (DS, 16)

a bulging round-headed hoary cactus grew bravely... (DS, 29)
anaemic poppies (AL, 117)

the aspen leaves which are quite, quite still at last, forgetful of Judas (RL, 129)

A lawn both dishevelled and baldish, with a middle parting of asphalt... (BS, 3)

a bed of pallid pansies, each of their upturned faces showing a dark mustache-like smudge (SM, 305)

a mimosa, which bloomed listlessly, her sleeves trailing to the very ground (SF, 12)

In a nervous and slender-leaved mimosa grove... (L, 16)

a speechless glade (L, 269)

a lovely, lonely, supercilious grove (L, 142)

moribund cactuses (P, 33)

...its population of asters bathing in the detached warmth (L, 309)

the dappled street, lined with restless trees (G, 72)

that flat, fallow leaf (the first casualty of the season)... (SM, 119)

Appendix 10.6

[the street] luring aside one of the trolley-car numbers
...crept on in obscurity... the street changed its name,
and a new life began... the street blinked and ran on
(AU, 76)

A latticed gallery looked across its garlanded shoulder
into the garden and turned sharply... (A, 44)

in the ashtray an insufficiently stubbed cigarette was
struggling to send up smoke (DF, 108)

a half-squashed cigarette end (she never quite crushed
them to death) with grim tenacity of life let forth a
thin, straight thread of smoke (DS, 62)

Rockets whizzed up...and with a bang burst into bright-
colored tears (DS, 119)

It was much offered with me, that letter, it demanded
explanations, it seemed verily to elevate its eyebrows,
as its author did... (DS, 128)

the thick curtains of the café had won in their class
struggle with loafing draughts (DS, 135-6)

...punched into submissiveness that shrewish pillow (DS,
211)

A rubber ball...was asleep on the floor (BS, 22)

...the armchair again folding its arms resumed its in-
scrutable expression (which might have been one of con-
temptuous dignity) (RL, 34-5)

a kind of boudoir doing its best to look charming (RL,
143)

a bay window which had seemed to change its mind at the
last moment and had made a half-hearted attempt to re-
vert to an ordinary state (RL, 155)

His wide-brimmed black hat, no longer feeling at home,
fell off the peg (BS, 22)

[a pen] his golden wand...shed a big black tear (BS, 53)

the blotting paper had drunk its fill without touching
the bottom (BS, 53)

He...let his fountain pen suck in its fill (BS, 189)

David's toothbrush gave him a smile of recognition (BS,
85-6)

The window attempted a smile (BS, 91)

The various parts of my comparative paradise...looked
with perfect submission into my eyes (BS, 241)

the wicker armchair, which, out of sheer fright, bursts
into a salvo of crackling (SM, 96)

a pleasantly supercilious, although plainly psychopathic,
rotatory sprinkler... (SM, 304)

Appendix 10.6

A circular seat would go around a thick oak trunk to see who was sitting on the other side (SM, 307)

the grotto-like water of an obedient little fountain which reared its head at one's touch (TE, 130)

unscrew a bulb that has died an inexplicable death and screw in another, which will light up in my face with the hideous instance of a dragon's egg hatching in one's hand (LA, 161)

the squat little white church on a hillock tending as it were the isbas that looked on the point of wandering away (GL, 169)

Cincinnatus moved the table and began dragging it backwards as it shrieked with rage: how unwilling, with what shudderings it moved across the stone floor (I, 25)

the greengrocery, with a glance over its shoulder, would cross the street (G, 17)

a small brown piano lay supine, tied up so that it could not rise, and with its two little metal soles up in the air (G, 19)

the gate...opened so angrily that he nearly fell (KQK, 25)

A blue-tinted cork...hesitated for an instant, then rolled in a semi-circle to the edge of the oilcloth-covered table, hesitated again, and jumped off (KQK, 97-8)

She thrust back the drawers violently...leaving the deafened desk... She tried the accursed desk again. It cringed and stood holding its breath at her menacing approach (KQK, 184)

the shabby room which already had an apprehensive unnatural look... The little room was aware it was being talked about and was assuming a more and more strained expression (KQK, 225)

Franz's room sulkily faced a town street (KQK, 231)

the pastry...lay on its plate, lonely, despised, unwanted (KQK, 234-5)

a small square...round which the trolley steered with rasping disapproval (AU, 76)

[books] exchanging looks of tender recognition (P, 64)

surveying...the raped little table with its open drawer (L, 98)

[the refrigerator] roared at me viciously while I removed the ice from its heart (L, 98)

The dining-room met us with...a faded smile (L, 123)

my hassock exhaling a weary sigh (L, 198)

Appendix 10.6

this subdued, frightened-to-death rocking chair (L, 276)
[searching for a toy] That dusty black trunk? It looked grimly negative (PF, 124)
a notice-board calmly proclaimed... (A, 216)
flames were mounting the stairs,...hand in hand, tongue after tongue, conversing and humming happily...; excuse me, said a polite flamelet holding open the door... (TT, 103)
a long lavender-tipped flame danced up to stop him with a graceful gesture of its gloved hand (TT, 104)
the cautious crackling of a page which had been viciously crumpled and thrown into the wastebasket and was making a pitiful effort to uncrumple itself and live just a little longer (ES, 233)
[the oil furnace] did its best to send up its weak warm breath through registers in the floors (E, 145)
A dismembered newspaper stirred on a bench (SM, 146)
the neglected but dignified stairs (ES, 22)
[a tractor] with...a shamelessly exposed anatomy (G, 15)
[the elevator] greeted him with the small sound he knew, half stamp, half shiver, and its features lit up... blinked but did not move... the inscrutable stare of a thing that does not work...with an optical snap, the lift closed its bright brown eyes (BS, 22)
a self-conscious vase (RL, 143)
a vacuum cleaner was putting its whole heart into an ardent whirr (E, 91)
a sheet of wrapping paper...attempted with odious friskiness to wrap itself around my legs (E, 81)
a tall tin teapot bearing a large birthmark on its flank stood with the air of a victim (RU, 131)
the telegraph poles, those armless laggards, hummed in mournful unison with... (BS, 95-6)
[blowing out the candle] the first attempt fails, a groggy flame squirms and ducks; then comes a second lunge, and light collapses (SM, 110)
The ocean seemed to rise and grope in the darkness and then heavily fall on its face (SM, 151)
the lazy sighing of the sea was more audible (SM, 24)
they crouched on the brink of one of the brook's crystal shelves, where, before falling, it stopped to have its picture taken and take pictures itself (A, 267)
the wires - six thin black wires - were doing their best to slant up, to ascend skywards, despite the lightning

Appendix 10.6

blows dealt them by one telegraph pole after another; but just as all six, in a triumphant swoop of pathetic elation, were about to reach the top of the window, a particularly vicious blow would bring them down, as low as they had ever been, and they would have to start all over again (SM, 143)

[chess] the pieces and squares began to come to life and exchange impressions. The crude might of the queen...; the pawns grew cleverer; the knights stepped forth with a Spanish caracole... (G, 183-4)

a grossly exaggerated shadow, also holding a muff, races beside the sleigh, climbs a billow of snow, and is gone (SM, 99)

the weightless paw of a leafy shadow descended upon his left shoulder; it slipped off again at the next step (G, 346)

the town kept trying on now one regime, now another, and could not make up its finicky mind (GL, 2)

[houses] crept down slopes, stepping on their own shadows (I, 38)

pale bluish houses, which have tottered up from their knees to climb the slope (a cypress indicating the way) (SF, 7)

the peeled walls of old houses toasting their tattooed backs in the morning sun (G, 340)

small houses poured down a hill, some of them, in their haste, barely missing being run over by the train (PA, 77)

The telephone was ringing its heart out on the desk (BS, 147)

The [telephone] ringing went on and on, with brief pauses to catch its breath. It did not wish to die; it had to be killed (G, 168)

five paces away the telephone receiver on the table was cupping its ear like an eavesdropper in a farce (KOK, 33)

...the telephone placed a cold hand on his shoulder (KOK, 264)

Joan...got to the compelling instrument [telephone] before it gave up (P, 31)

a dead burnished clock (the waxed moustache of ten minutes to two) (RL, 9)

The huge black clock hand...is on the point of making its once-a-minute gesture... The clock face will slowly turn away, full of despair, contempt, and boredom... (KOK, 1)

the clock...was gathering its strength to strike (A, 231)

Appendix 10.6

the car screeched, cleared its throat and hummed through the dark streets (BS, 57)

the car was heard uttering festive honks as it sped away (BS, 208)

Cars coming towards me wobbled, swerved, and cried out in fear (L, 308)

[the car] emitted whines of agony but could not extricate one tortured rear wheel out of a concave inferno of ice (PF, 20)

a badly disfigured but still alert mirror (SM, 303)

Franz...recoiled from the embrace of the clowning mirror and made for the door (KQK, 23)

The looking glass, which was working hard that night, reflected... She remained unconscious of the mirror's attention... (KQK, 64)

the surprised and pleased closet-door mirror (L, 121)

the mirrors smiled (PF, 46)

a tipsy but meek little breeze, fresh from a visit to some public garden (E, 92)

a cold breeze lifted with invisible finger and thumb the thin silvery mane of the old mare (BS, 106)

the little puff of smoke that slowly stretched out in midair, was folded by ghostly fingers, and melted away (DS, 65)

accompanied by a stumbling, long-skirted October wind, the procession went by (G, 245)

With the help of the lashing rain the wind tried to open the window but failed (KQK, 98)

the wind searched him cruelly... (G, 96)

the wind, a blind phantom, covering his face with his sleeves, swept low through the deserted street (TH, 119)

An incidental street lamp found and mislaid his opal (BS, 58)

I found its [the lamp's] pulse and the opal globe melted into light (RL, 35)

Slow lights were stalking by; each, in passing, investigated the same chink (SM, 145)

[the town's] weak lights fumbled at him in passing (KQK, 264)

APPENDIX 11

11.1 Details

a) Visual Minutiae

A woman...with her cheek propped on her hand and a tear-drop on her wrist (RL, 125-6)

A bit of porous plaster..., with a soiled corner turned back and a pad of cotton awry, could be seen in the fold of his neck (BS, 144)

[I] noted one pink petal lying on the loam and a small ant investigating its decayed edge (SM, 221)

the delicate transverse furrows of dry, hot rouged lips (AL, 115)

[riding the bicycle] between two flat leaves and then between a small stone and the hole from which it had been dislodged the evening before (SM, 209)

iron railings on which moribund maple leaves would pause in their flight between bare branch and wet pavement (AP, 70)

a dead horsefly lay on its back near the brown remains of a birch ament (SM, 216)

There were bits of cobweb in the corners of the latticework. On the ledge a dead fly lay on its back (BD, 38-9)

that bug patiently walking up the inside window of the office (L, 213)

a gardner's hose to which some of the gravel over which the hose has just slithered adheres (SM, 305)

a horsefly with satiny eyes settled on his sleeve (G, 89)

on the soft red sand one could make out...the Dunlop stripe left by Tanya's bicycle, dividing into two-waves at the turn, and a heel dent where with a light mute movement containing perhaps a quarter of a pirouette she had slid off it to one side (G, 97)

arms and legs were of a deep golden brown, with scratches like tiny dotted lines of coagulated rubies (L, 113)

a small cake of almond soap with a thin curved hair adhering to it (LD, 26)

A long silvery hair was embedded in a cake of cheap almond soap (BS, 85)

Appendix 11.1

the dubious tub (the question mark of a hair inside)
(L, 40)

b) Characteristic Details ("all X and Y" formula)

a puppet, all nose, chin, and hump (GL, 119)
[the springtime splendor of lilacs] all honey and
hum (P, 145)
the abject room, all bed and bidet (L, 24)
she was all rose and honey (L, 113)
Lo was all gooseflesh and grit (L, 169)
[Humbert] all Adam's apple and heart (L, 195)
a dismal district, all dump and ditch (L, 271;LS, 200)
it was all drink and drugs (L, 278)
[a crying girl] all wrinkles and bawling mouth (SM, 82)
an unforgettable handwriting, all thorns and bristles
(SM, 168)
the night was all bone and flesh (RL, 181)
a sparrow all fluff and heart (BS, 39)
a great glacier all rubble and icefall (LA, 167)
[a bank] all polished surfaces, plate glass, and
potted plants (TT, 9)
Tamara, all kohl, kasbek rouge, and flamingo-boia (A,
180)
[participants of a convention] all first names and
business and booze (L, 261-2)

the soggy black night, full of ripple and stir (L, 128)
The sunny noon was all eyes (L, 289)
[Ada] suddenly all elbows, sprawling forward (A, 62)
The day...had been part jewel, part mud (VS, 219)
[train compartment] full of knees and feet and el-
bows (RL, 183)

c) Suggestive Details

[a restaurant] where there are wine stains on the table
cloth and a good deal of foreign babble (L, 28)
a bleary, incredibly wrinkled old woman...with the
small face of a melancholy tortoise and big shuffling
feet (SM, 45)

Appendix 11.1

dialogues conducted...from window to window across some narrow blue alley in an ancient town with water so precious, and the misery of donkeys, and rugs for sale, and minarets, and foreigners and melons, and the vibrant morning echoes (P, 31)

[a soulful oil painting] "Three Old Friends" (lad, nag, dog) (P, 127)

the village of Carnavaux (mottled plane trunks, picturesque hovels, a post office, a church) (LH, 5)

a...photograph of King Thurgus - bushy mustache, pince-nez, medals -... (PF, 134)

A small oil-painting, a little cracked (muddy road, rainbow, beautiful puddles) (RL, 34)

d) Gestures and Facial Movements

the one-hand downward loose shake of weary relinquishment; the two-hand dramatic splash of amazed distress; and the "disjunctive" motion - hands traveling apart to signify helpless passivity (P, 41)

She still had the curious trick - shared by two or three other small-town young women within Pnin's limited ken - of giving you a delayed little tap on the sleeve in acknowledgment of, rather than in retaliation for, any remark reminding her of some minor lapse (P, 152)

Pnin waved a hand at the raconteur in a Russian disgusted "oh-go-on-with-you" gesture (P, 160)

Pnin bowed deeply to them with an "I-am-disarmed" spreading of both hands (P, 161)

She sighed, frowned, then clapped her big plump hands together in a let's-get-down-to-business manner (L, 195)

Her hands held for a moment an invisible melon (L, 196)

"But what have I said?" the young instructor inquired of the company, spreading out his palms like a disciple in Leonardo's Last Supper (PF, 268)

I was hoping that...you would make a Russian splash gesture of surrender (A, 113)

an ancestral mannerism - for example, this (wagging his left forefinger three times at the height of his temple), which my mother did in casual, pacific denial (A, 240)

"N'exagérons pas, tu sais," said Ada, patting the air down with both palms (A, 394)

when name-dropping, [he] always qualified such a person as "enawmously rich" with awed amorous gusto, throwing

Appendix 11.1 - 11.2

himself back in his chair and spreading tensely curved arms to enfold an invisible fortune (A, 440)

"And to think," cried Ada with a kind of square shake of stiff hands as if dropping a lid or a tray (A, 529)

"...don't ask me how" (double-hand gesture of horrified ignorance) (A, 233-4)

Her husband...made a Russian slicing gesture with his hand across his Adam's apple (meaning: I'm being slaughtered) (GL, 28)

In regard to the novels of modern émigré writers he would say, with the "empty-handed" Russian gesture of inutility, "Dull, dull!" (LL, 51)

"But how, how can it be!" cried Ilya Borisovich, with a Russian splash-gesture of helpless dismay (LL, 56)

he would wave a limp hand in the Russian gesture of despair and dismissal (SO, 295)

"...don't get up," she cried, patting the air with one hand (TT, 42)

I indicated to Bel - who was displaying her palms in a polite Russian allusion - the dining-room toilet (LH, 165)

"Thank you!" chanted Mrs. Thayer, as she received her glass, raising her linear eyebrows, on that bright note of genteel inquiry which is meant to combine the notions of surprise, unworthiness, and pleasure (P, 156)

Charlotte [swapping parental woes with some other lady] made that national grimace of feminine resignation (eyes rolling up, mouth drooping sideways) (L, 78)

the main characteristic of the famous Lolita smile, namely: while the tender, nectared, dimpled brightness played, it was never directed at the stranger in the room but hung in its own remote flowered void, so to speak, or wandered with myopic softness over chance objects (L, 288)

11.2 L'Eclat Singulier

[atlantes] naked old men straining to hold up a balcony (DF, 50)

a small courtyard, filled with various parts of the dismantled moon (I, 16)

the lake, where a swan floats arm in arm with its reflection (I, 24)

Appendix 11.2

Cartesian devils called amerikanskije zhiteli ("American inhabitants") - minute goblins of glass riding up and down in glass tubes filled with pink- or lilac-tinted alcohol as real Americans do...in the shafts of transparent skyscrapers as the office lights go out in the greenish sky (SM, 239)

...to my childish eyes looking across the vast expanse of parkland that used to grace the center of the city, [the skyscrapers] appeared remote and lilac-colored, and strangely aquatic, mingling as they did their first cautious lights with the colors of the sunset and revealing, with a kind of dreamy candor, the pulsating inside of their semi-transparent structure (TE, 128)

the bathroom where three or four senile mosquitoes slept on the whitewashed wall (KOK, 61)

Several rieuses, a few of which were still wearing their tight black summer bonnets, had settled on the vermilion railing along the lakeside, with their tails to the path and watched which of them would stay staunchly perched at the approach of the next passerby. The majority flapped waterward as Ada and Van neared; one twitched its tail feathers and made a movement analogous to "bending one's knees" but saw it through and remained on the railing (A, 525)

He jumped a puddle where two dung-beetles had fastened onto a straw, getting in each other's way, and printed his sole on the edge of the road: a highly significant footprint, ever looking upward and ever seeing him who has vanished (G, 90)

the palette of maple leaves on brown sand (SM, 40)

A train stretched over the viaduct: the yawn begun by a woman in the lighted window of the first car was completed by another woman - in the last one (G, 337)

one of those vestibule chairs which are doomed to accommodate things, not people (AP, 73)

her half-paralyzed Skye terrier (the breed called in our country "weeping-willow dog") (PF, 165)

Ada...pointed to a lawnside circular sign, rimmed with red, saying: Chiens interdits and depicting an impossible black mongrel with a white ribbon around its neck: Why, she wondered should the Swiss magistrates forbid one to cross highland terriers with poodles? (A, 524)

I'm especially fond of its weeping cedar, the arboreal counterpart of a very shaggy dog with hair hanging over its eyes (SO, 55)

He had an old penknife with several blades and a corkscrew. The corkscrew slept on the outside. (I, 80)

A sparrow alighted with a jumbo breadcrumb, was tackled by another, and lost the crumb (L, 222)

APPENDIX 12

12.1 Zeugma

having missed trains, allusions, and opportunities
(RL, 165)

"We will now take your luggage and a taxi," said Pnin
(P, 107)

crack nuts, crack jokes (I, 57)

my rear wheels only whined in slosh and anguish (L, 283)
secret pockets...could be turned inside out and against
you (A, 173)

I cleared my throat through the throng to the desk
(L, 119)

collecting old masters and young mistresses (A, 4)

"Don't take candy or rides from strangers" (L, 167)

surfers and surgeons saved him (A, 381)

[Rita] would have given herself to any pathetic crea-
ture or fallacy (L, 260)

left her combings and reek in all three bathrooms
(PF, 26-7)

he spoke Russian with difficulty and boredom (P, 190)

Gorged with landscapes and rich local food (BS, 225)

with the sun in her eyes and a dog in her arms (LD, 32)

swallowing her venom and her tears (L, 97)

burning with desire and dyspepsia (L, 132)

stepfathers with motherless girls on their hands and
knees (L, 174)

in modish sullenness and bluish furs (A, 14)

full of mirth and wine (EO, III, 23)

fought insomnia and the fire of the clap (A, 409)

spoke in a thick stream of apprehensiveness and hali-
tosis (BS, 222)

salvaged from the perils of life or sea (A, 167)

...let it pass. Let me pass too (BS, 14)

[Pilgram] saw neither active service nor exotic Lepi-
doptera (AU, 81)

Anyone who called, flesh or voice (A, 527)

Appendix 12.1 - 12.2

despite all the fuss and faces she made (L, 168)
as the drug and hope wear off (L, 221)
granite and gravity had been overcome (PF, 144)

governmental agents examined his papers and the balls
of David's eyes (BS, 85)
comfortably lapping and lauding the cocktails (P, 157)
came back in a sleigh, in a heap, in a snowstorm (SM,
168)

I was losing my time and my wits (L, 255)
he shook his head and my hand (L, 104)
half opened his mouth and the front door (L, 296)
slipped into Demon's arms and swan-sleigh (A, 12)
I'm all enchantment and ears (A, 71)
leaving...for New York and death (TT, 63)
walked back to the woods and widowhood (TT, 91)
clearing my throat and holding my heart (L, 205)
a feeling of comfort and peace in his heart as well as
behind his ears (KQK, 45)
with a sordid purpose in his heart and a loaded gun
in his pocket (PF, 78)

A change of environment is the traditional fallacy
upon which doomed loves, and lungs, rely (L, 241)
[gun advertisement] Particularly well adapted for use
in the home and car as well as on the person (L,
218, 303)

12.2 Meiosis and Litotes

Dreyer recalled not without pleasure the enigmatic
disorder he had left behind (KQK, 73)

[bed slippers] This pair of slippers (his modest but
considerate gift) our lovers kept in the lower drawer
of the corner chest, for life not unfrequently imi-
tates the French novelists (KQK, 102)

leaving his girl friends to their own devices, which
were not negligible (KQK, 154)

[Tom, the dog] too, looked ennuied. He was not over-
fond of Franz (KQK, 217)

he had prepared a fortune to leave to his not ungrate-
ful widow (KQK, 223)

[Pnin] was not altogether miscast as a teacher of
Russian (P, 11)

Appendix 12.2 - 12.3

Prin, with a not unhappy sigh, started... (P, 77)
I have read, not without pleasure, my comments (PF, 81)
a not unkindly writer of fugitive poetry (PF, 101)
Van (whom she supposed, not incorrectly, to be the
little chatelaine's "young man") (A, 154)
the daughter of peasants...were not seldom more styl-
ish than their middle-middle-class or upper-upper-
class companions (A, 352)
having empassned them with not unlesbian lust (A, 354)
I...observed with a not-unpleasant thrill... (A, 548)
no human force in the world could now shake the de-
cision he had formed of killing himself; even I could
do nothing, I who always had had such an ideal influ-
ence on him. The minutes I lived through were anything
but pleasant (DS, 149)
As I am far from being an enemy of the Soviet rule, I
am sure to have unwittingly expressed certain notions
in my book, which correspond perfectly to the dialect-
ical demands of the current moment (DS, 168)
Mac...none too gently rapped him...behind the ear (BS,
206)
[the prison director] is not averse to delivering
speeches (I, 102)
Apparently, however, not everything was well (I, 105)
A stubborn, independent, not overbright optimist (A,
527)
the strange habit of human death (RL, 31)

12.3 Comment

"You're a liar, a coward and a fool," said Margot
(summing him up rather neatly) (LD, 54)
"A miracle saved us," she later told Franz (for people
talk very lightly of miracles) (KQK, 160)
[Professor Blorengel] "definitely felt" (it is truly a
wonder how prone these practical people are to feel
rather than think) that... (P, 141)
"Dust to dust" (the dead are good mixers, that's quite
certain, at least) (TT, 93)
Mary, who was in the act of bustling out again - won-
derful how fast they move and how little they do,
those rumpy young nurses (L, 244)
He guessed he would be seeing me before I left. Why
do those people guess so much and shave so little...?
(L, 277)

Appendix 12.4

[in reference to the brutal trio arresting Krug] O joyous, red-hot, impatient youth! (BS, 208)

[The vulgar, stupid Mac calls his equally vulgar sweetheart by a "secret diminutive"] Intuition is the sesame of love (BS, 207)

12.4 Verbal Incongruity

a false truth dawned upon Oswin Bretwit (PF, 179)

the gentle Germans roared into Paris (AL, 114)

We do not rape as good soldiers do (L, 90)

the coarse fat abbé who kept jawing about the beauty of some cloister in the vicinity (DS, 191)

he energetically struck up useful acquaintances (G, 202)

Kirghiz actors...staged there a spontaneous performance (P, 81)

a lover of art and a perfect fool (SF, 19)

Revolution was in full swing (RL, 23)

a great expert in cheap Hindu lore (BS, 65)

in the goodness of his crooked heart (A, 256)

Krug could take aim at a flock of the most popular and sublime human thoughts and bring down a wild goose any time (BS, 31)

This play - essentially idiotic, even ideally idiotic, or, putting it another way, ideally constructed on the solid conventions of traditional dramaturgy - deals with the torments of a middle-aged, rich and religious French lady suddenly inflamed by a sinful passion for a young Russian named Igor, who has turned up at her chateau and fallen in love with her daughter Angélique. An old friend of the family...conveniently knocked together by the author out of mysticism and lechery, is jealous of the heroine's interest in Igor, while she in turn is jealous of the latter's attentions to Angélique; in a word, it is all very compelling and true to life (LI, 71)

"it is not only in Germany that murderers exist, we have our Landrus, thank heaven, so that you are not alone (DS, 198)

Alexander Yakovlevich had turned out at the last minute to be a Protestant (G, 324)

some helpful comatriot of mine would sooner or later point out to the interested party [i.e., the Gestapo] sundry passages in one of my books... (AL, 116)

Appendix 12.4

a herdsman reported by portable radio to the...Ministry of Agriculture on the birth of a lamb (P, 81)

[Krug] was given a program of the confrontation ceremony (BS, 233)

Sovereign Society of Solicitous Republics (A, 341)

an ironic Hesperus rose in a milkman's humdrum sky (A, 355)

Russia - the country of Tolstoy, Stanislavski, Raskolnikov, and other great and good men (P, 136)

[Professor Blorenge's lecture on French literature] on General Boulanger and De Béranger (P, 142)

the robust philistine...accepting...four-letter words in a banal novel will be quite shocked by their absence here (L, 6)

A somewhat Gogolian mortician praised his hearses de luxe, which were available also for picnics (P, 75)

his victim would blissfully sneeze after a pinch of the lethal stuff (KQK, 162)

our cynical age of frenzied heterosexualism (PF, 176)

a few absolutely marvelous metaphors marring the otherwise total ineptitude of the tale (A, 344)

[the fact that Pnin speaks French] would be unfair to our Mr. Smith, who gives the elementary course this term and, naturally, is required to be only one lesson ahead of his students (P, 142)

[Pnin also reads French] Then we can't use him at all... we believe only in speech records and other mechanical devices. No books... (P, 143)

Somebody had told [her] that by the time one had mastered the Russian alphabet one could practically read "Anna Karamazov" in the original (P, 10)

[an "impressive" Soviet documentary film, "supposed to contain not a jot of propaganda"] Handsome, unkempt girls marched in an immemorial Spring Festival with banners bearing snatches of old Russian ballads such as "Ruki proch ot Korei," "Bas les mains devant la Corée," "La paz vencera a la guerra," "Der Friede besiegt den Krief [sic]" (P, 81)¹¹⁰

[the stupid soldiers guarding the bridge] nodded in grave judicious assent...their honest intelligent faces lit up by that civic ardor which transfigures the plainest man (BS, 13-14)

¹¹⁰ The first two slogans are Russian and French ('Hands off Korea'), the latter two are Spanish and German ('Peace will conquer war').

Appendix 12.4 - 12.5

with wonderful professional precision and savoir-faire, Mac suddenly dealt Krug a cutting backhand blow with the edge of his pig-iron paw (BS, 199)

earnest freshmen inscribed [in the margins of library books] such helpful glosses as "Description of nature," or "Irony"; and in a pretty edition of Mallarmé's poems an especially able scholiast had already underlined in violet ink the difficult word oiseaux and scrawled above it "birds." (P, 137)

[Hermann's praise of Communism as "a great and necessary thing"] history had never yet known such enthusiasm, asceticism, and unselfishness, such faith in the impending sameness of us all... Communism shall indeed create a beautifully square world of identical brawny fellows, broad-shouldered and microcephalous (DS, 30)

Sybil...with so rapt a look on her face that one might have supposed she had just thought up a new recipe (PF, 91)

kerchiefed peasant girls weeding a garden path on their hands and knees... (The happy days when they would be cleaning streets and digging canals for the State were still beyond the horizon.) (SM, 90)

roaring my favorite hymn (PF, 159)

digging an underground passage to freedom and recapture (BS, 233)

After a brief period of fashionable religious conversion, during which grace descended upon him and he undertook some rather ambiguous pilgrimages, which ended in a decidedly scandalous adventure, he had turned his dull eyes towards barbarous Moscow (SF, 25)

Two interesting characteristics distinguished Leonard Blorengé, Chairman of French Literature and Language; he disliked Literature and he had no French (P, 140)

12.5 Kinbote - Scholarly Commentator

[Kinbote has taken care to present himself as a friend and walking companion of Shade] [Shade] displayed such fastidious care in his choice of fellow rambles (PF, 185)

[hostile imputations made against Kinbote] to asperse the competence, and perhaps honesty, of [the poem's] present editor and commentator (PF, 14)

My Foreword has been, I trust, not too skimpy. Other notes, arranged in a running commentary, will certainly satisfy the most voracious reader (PF, 28)

I trust the reader has enjoyed this note (PF, 147)

Appendix 12.5

Frank [the publisher]...has asked me to mention in my Preface...that I alone am responsible for any mistakes in my commentary. Insert before a professional. A professional proofreader has carefully rechecked... (PF, 18)

The poet began Canto Two...on July 5, his sixtieth birthday (see note to line 181, "today"). My slip - change to sixty-first (PF, 148)

Maud Shade, 1869-1950, Samuel Shade's sister. At her death, Hazel (born 1934) was not exactly a "babe" as implied in line 90 (PF, 113) [Shade simply says that Aunt Maud was still living when Hazel was born!]

"A thousand years ago five minutes were / Equal to forty ounces of fine sand" (ll. 120-21) In the left margin, and parallel to it: "In the Middle Ages an hour was equal to 480 ounces of fine sand or 22,560 atoms." I am unable to check either this statement or the poet's calculations in regard to five minutes, i.e., three hundred seconds, since I do not see how 480 can be divided by 300 or vice versa... (PF, 117) [60 minutes equal 480 ounces; 6 minutes = 48 ounces; 1 minute = 8 ounces; 5 minutes = 40 ounces]

[Kinbote:] "Personally, I have not known any lunatics" (PF, 237)

[an anonymous note intended for Kinbote] "You have hal..... real bad, chum", meaning evidently "hallucinations" (PF, 98) [actually, "halitosis"]

very enjoyable meeting of students and teachers (at which I had exuberantly thrown off my coat and shown several willing pupils a few of the amusing holds employed by Zemblan wrestlers) (PF, 98)

[Kinbote's vegetarianism - he brings fruit with him in his briefcase] My free and simple demeanor set everybody at ease (PF, 21)

[Asked about the ping-pong tables in his basement] I asked, was it a crime? No, he said, but why two? "Is that a crime?" I countered, and they all laughed (PF, 22)

[Kinbote makes the ludicrous suggestion to translate Marvell's "quite regardless of" by French: "sans le moindre égard pour" which is metrically absurd (PF, 241-2)]

[Kinbote takes Shade's metaphorical "big trucks" (l. 934) literally and comments: "I do not remember hearing very often 'big trucks' passing..." (PF, 271)]

[Kinbote, the homosexual, is inclined to believe the incredible excuse of a boy to get out of a date with an ugly girl by saying he had forgotten an important appointment with a chum (PF, 196)]

Notes

Introduction

- ¹ Harry Levin, Refractions. Essays in Comparative Literature (New York, 1966), p. 65.
- ² See Ludmila A. Foster, "Nabokov in Russian Emigré Criticism", in A Book of Things about Vladimir Nabokov, edited by Carl R. Proffer (Ann Arbor, 1974), pp. 42-53; Gleb Struve, "Notes on Nabokov as a Russian Writer", in Nabokov. The Man and His Work, edited by L.S. Dembo (Madison, 1967), pp. 45-56, esp. pp. 46 & 54; Simon Karlinsky, "Nabokov and Chekhov: the lesser Russian tradition", Tri-Quarterly, 17 (Winter 1970), 8-9; Nikolay Andreyev and Vladimir Weidle on Sirin, in The Completion of Russian Literature, edited by Andrew Field (Harmondsworth, 1973), esp. pp. 231-2, 238, & 240; Pierre Dommergues, "Entretien avec Vladimir Nabokov", Les langues modernes, 62:1 (1968), 94.
- ³ Eugene Onegin. A Novel in Verse by Aleksandr Pushkin, translated from the Russian, with a commentary, by Vladimir Nabokov (Bollingen Series, LXXII), 4 vols. (New York, 1964), vol. III, p. 32.

I

- ¹ Harvey Breit, "Talk with Mr. Nabokov", The New York Times Book Review, July 1, 1951, 17.
- ² Ibid., 17; cf. "Foreword", DS, 7, SM, 28, 79, SO, 189.
- ³ Nabokov has repeatedly stressed his poor command of German; cf. Jane Howard, "Nobody's daughter is named Lolita now", Life, 57 (November 20, 1964), 68, Dieter E. Zimmer, "Despot in meiner Welt. Ein Gespräch mit Vladimir Nabokov", Die Zeit, 44 (October 28, 1966), 20, "Foreword", KQK, viii, "Foreword", DS, 9, "Foreword", I, 5, SO, 151, 189. Not only in view of Nabokov's EQ commentary does this avowed lack of German seem extremely doubtful.
- ⁴ See Pierre Dommergues, "Entretien avec Vladimir Nabokov", Les langues modernes, 62 (1968), 94, SO, 42, 56-7.

Notes Chapter I

- 5 Vladimir Nabokov, "Childhood" (1921). Part of the poem is quoted by Andrew Field in his Nabokov. His Life in Art (Boston, 1967), p. 46.
- 6 See John G. Hayman, "A Conversation with Vladimir Nabokov - with Digressions", The Twentieth Century, 166 (Dec. 1959), 446.
- 7 Asked which of the languages he speaks he considers most beautiful, Nabokov answered: "My head says English, my heart, Russian, my ear, French." (SO, 49).
- 8 In an interview Nabokov has said: "In 1935, my wife and I decided to go to America and live, since the language there was the language I wished to be near." (Douglas M. Davis, "On the Banks of Lake Lemman. Mr. Nabokov Reflects on Lolita and Onegin", The National Observer, June 19, 1964, 17.)
- 9 "Foreword", DS, 7.
- 10 See Ludmila A. Foster, "Nabokov in Russian Emigré Criticism", pp. 45-47, and the two articles by Nikolay Andreyev and Vladimir Weidle in The Completion of Russian Literature, pp. 233 & 238. The Nobel prize winner Eshenin is reported to have exclaimed in reference to Nabokov: "Un monstre! mais quel écrivain" (Jacques Croisé, "Le cas Nabokov ou la blessure de l'exil", La revue des deux mondes, 16 [Aug. 15, 1959], 665).
- 11 "Foreword", I, 6.
- 12 "Foreword", E, 10.
- 13 "Foreword", DS, 7.
- 14 "Foreword", DS, 7.
- 15 In Look at the Harlequins! the narrator writes, having finished his last Russian novel: "The Russian type-writer was closed like a coffin. The end of The Dare had been delivered to Patria." (LH, 120)
- 16 Line 92 of Nabokov's poem "Fame" (1942) (P&P, 109).
- 17 Vladimir Nabokov, "Anniversary Notes", supplement to TriQuarterly, 17 (Winter 1970), p.7.
- 18 Lucie Léon Noel, "Playback", TriQuarterly, 17 (Winter 1970), 215.

Notes Chapter I

- 19 "On a Book Entitled Lolita", repr. in The Annotated Lolita, ed. by Alfred Appel, Jr. (New York, 1970), pp. 318-319. An interesting sidelight appears in Nabokov's afterword to the Russian translation of Lolita, where he writes that "that 'marvelous Russian' which, I always thought, constantly awaited me somewhere...turns out to be non-existent." (quoted by Irwin Weil, "Odyssey of a translator", TriQuarterly, 17 [Winter 1970], 282.)
- 20 Comparing his Russian to his English poems, Nabokov remarks that the latter lack "that inner verbal association with old perplexities and constant worry of thought which marks poems written in one's mother tongue" (P&P, 14).
- 21 "Softest of Tongues" was published in The Atlantic Monthly, 168 (Dec. 1941), 765. Other poems in which the change from Russian to English is referred to are: "The Poets" (1939), "To Russia" (1939), "Fame" (1942), "The Paris Poem" (1943), and "An Evening of Russian Poetry" (1945); all are contained in P&P.
- 22 The following remarks are based on the French translation of the Russian original, which appeared in 1934, that is, before Nabokov's later, revised English version (Vladimir Nabokov, Chambre obscure [Paris, 1934]).
- 23 V. also writes that Sebastian's Russian "was better and more natural to him than his English" (RL, 79), which, "though fluent and idiomatic, was decidedly that of a foreigner" (RL, 45).
- 24 In an article Nabokov wrote in 1939 ("Or. Hodasevich") one cannot help but notice a certain prophetic optimism in regard to the future of émigré writing (and in regard to his own creative power): "A few poets of the émigré generation are still on their way up and, who knows, may reach the summits of art - if only they do not fritter away life in a second-rate Paris of their own" (SO, 224-5).
- 25 "The Art of Translation", The New Republic, 105 (August 4, 1941), 161.
- 26 "On a Book Entitled Lolita", repr. in The Annotated Lolita, p. 319.
- 27 John Coleman, "Nabokov", The Spectator, November 6, 1959, 619.
- 28 Newsweek Special Report, "Lolita's Creator - Author Nabokov, a 'Cosmic Joker'", (June 25, 1962, 53); cf. Fn. 19.
- 29 Richard G. Stern, "Pnin and the Dust-Jacket", Prairie Schooner, 31:2 (Summer 1957), 163.

Notes Chapter II

- ³⁰ John Updike, "Grandmaster Nabokov", New Republic, 151 (Sept. 26, 1964), 15.
- ³¹ Clarence Brown, "Nabokov's Pushkin and Nabokov's Nabokov" in Nabokov. The Man and his Work, ed. by L.S. Dembo (Madison, 1967), p. 196-97.

II

- ¹ John Updike, "Wife-wooing" in Pigeon Feathers (Greenwich, Conn.: Fawcett 1963), p. 79.
- ² I. A. Richards, The Philosophy of Rhetoric (New York, 1936), p. 131.
- ³ Dylan Thomas, "Notes on the Art of Poetry" (1951), repr. in Modern Poets on Modern Poetry, ed. by James Scully (London, 1966), p. 196.
- ⁴ Alfred Kazin, "In the Mind of Nabokov", Saturday Review, May 10, 1969, 28.
- ⁵ Vladimir Nabokov, Nikolai Gogol (Norfolk, Conn., 1944), p. 150; cf. GO, 56, 144. See also EO, I, 7 and III, 32, SO, 56, 63, 181, M, xiii, A, 471, and J. Coleman, "Nabokov", The Spectator, Nov. 6, 1959, 619.
- ⁶ SM, 219-21 and G, 162-67.
- ⁷ Cf. I, 81, 84, 85, 190.
- ⁸ Dylan Thomas, in his essay "Notes on the Art of Poetry" (see Fn. 3), begins by saying that he wanted to write poetry because he, too, "had fallen in love with words" (p. 195).
- ⁹ Vladimir Nabokov, "The Art of Translation", New Republic, 105 (Aug. 4, 1941), 160.
- ¹⁰ Ibidem, 161.
- ¹¹ See Andrew Field, Nabokov. His Life in Art (Boston, 1967), pp. 267-69. The translations are listed in Field's Nabokov. A Bibliography (New York, 1973), pp. 162-65.
- ¹² Vladimir Nabokov, "The Art of Translation", 162.

Notes Chapters III - IV

- 13 Ibidem, 162.
- 14 Ibidem, 162.
- 15 Andrew Field, Nabokov. His Life in Art, p. 266.
- 16 Some examples of mistranslations can be found in: "The Art of Translation", 160-61; Pierre Dommergues, "Entretien avec Vladimir Nabokov", 97; SO, 228-29, 232-39, 243, 244, 281-82. Nabokov takes bad translators to task in Lolita (298), Pale Fire (41, 205), Ada (64, 65, 259, 270, 377), Transparent Things (12), and Look at the Harlequins! (58, 77).

III

- 1 George Steiner, "Extraterritorial" , TriQuarterly, 17 (Winter 1970), 123.
- 2 Rabelais (PF, 222), Ronsard (L, 49, 216), Belleau (L, 49), Goethe (PF, 231), Pushkin (G, 110; P, 67, 73), Mérimée (L, 245, 280, 282; SM, 150), Turgenev (LL, 50; P, 147; A, 43), Baudelaire (ES, 117; L, 164; A, 106, 430), Mallarmé (G, 347; BS, 81), Coppée (A, 127, 247), Verlaine (L, 263, 280), Rimbaud (A, 64).
- 3 Vladimir Nabokov, "Softest of Tongues", The Atlantic Monthly, 168 (Dec. 1941), 765.

IV

- 1 Granville Hicks, "A Man of Many Words", Saturday Review, 50 (Jan. 28, 1967), 31; Alexander Gerscherkorn lauds Nabokov's "incomparable mastery of the English vocabulary. The most hidden riches of the dictionary are always at his beck and call." ("A Manufactured Monument?", Modern Philology, 63 [1966], 337).
- 2 Asked by John G. Hayman how he went about forming a new language, Nabokov replied: "I read Webster's Dictionary for one thing." ("A Conversation with Vladimir Nabokov - with Digressions", The Twentieth Century, 166 [Dec. 1959], 446) References to "Webster's great dictionary" (SO, 253) are frequent: Nabokov admits always having a dictionary with him when he travels (SO, 178; Vogue, Dec. 1966, 279),

Notes Chapter IV

Webster's is Nabokov's as well as Shade's Bible (PF, 166) which he summons as witness when accused (by Edmund Wilson) of being addicted "to rare and unfamiliar words" (SO, 250); pictures of Nabokov often show him with the dictionary (Newsweek, June 25 [1962], 51; TriQuarterly, 17 [1970]; Life, 57 [Nov. 20, 1964]; Saturday Evening Post, Feb. 11, 1967).

- 3 Edward Weeks recalls how, in the 1940's, Nabokov "was already collecting rare words with the avidity with which he collected butterflies" ("From Rubies to Lolita", Atlantic, 219 [Jan. 1967], 115).
- 4 Ross Wetzsteon, "Nabokov as teacher", TriQuarterly, 17 (Winter 1970), 244. Nabokov also speaks of "the most exact arts or the wildest flights of pure science" (A, 219) and "the passion of science and the patience of poetry" (SO, 7). In "First Poem" he writes: "there existed a Russian prose which borrowed its romantic sweep from science and its terse precision from poetry" (Partisan Review, 16 [Sept. 1949], 889 - the phrase is left out in the later version of Speak, Memory).
- 5 The word chrysalis or chrysalid occurs in several works (CH, 157, 160; AU, 79; G, 122, 135; RL, 59; SM, 124; A, 79) and in all instances carries the suggestion of preciousness: In "The Aurelian" chrysalids are called "jewels of nature" (AU, 79), and in Lolita, whose heroine, as has been pointed out, is a little nymph, i.e. a pupa (Latin 'little girl'), i.e. a chrysalis, the adjective golden is frequently used to describe Lolita (cf. Carl R. Proffer, Keys to Lolita [Bloomington, 1968], p. 94).
- 6 Ronald Hingley, writing about Nabokov's "obsession with obscure words", is at a loss (lacking a large dictionary?) to understand "whatever [ophryon] is" ("An Aggressively Private Person", New York Times Book Review, Jan. 15, 1967, 16), and Granville Hicks ("All About Vladimir", Saturday Review, 50 [Jan. 7, 1967], 31) remarks: "An unusual word offers a temptation he [Nabokov] can't resist ... ophryon doesn't add much [to the grace and precision of the sentence]".
- 7 John G. Hayman quotes Nabokov as saying that the good reader must have, in that order, "a Dictionary", "artistic sense", "imagination", and "memory" ("A Conversation with Vladimir Nabokov - with Digressions", The Twentieth Century, 166 [Dec. 1959], 450); see also Ross Wetzsteon, "Nabokov as Teacher", TriQuarterly, 17 (1970), 244.

Notes Chapter IV

- ⁸ Nabokov encourages the reader to read, re-read, and re-read a work to fully comprehend and appreciate it (John G. Hayman, "A Conversation with Vladimir Nabokov - with Digressions", The Twentieth Century, 166 [Dec. 1959], 449).
- ⁹ Alexander Gerschenkorn, "A Manufactured Monument?", Modern Philology, 63 (May 1966), 336.
- ^{10a} This may also account for Nabokov's unwillingness to speak freely in interviews and his reluctance to permit quotation of his informal utterances. He seems to regret the lack of spontaneity and the constant worry over problems of expression; he writes, listing his "principal failings" as a writer, that one of them is the "inability to express myself properly in any language unless I compose every damned sentence in my bath, in my mind, at my desk" (SO, 34).
- ^{10b} John G. Hayman, "A Conversation", 450.
- ¹¹ Stuart Hampshire, "Among the Barbarians", New Statesman, 68 (Nov. 6, 1964), 702.
- ¹² Stephen Ullmann, Semantics. An Introduction to the Science of Meaning (Oxford, 1962), p. 145.
- ¹³ In selected passages from Nabokov's prose, the average number of syllables ranges between 1.42 and 1.57; this can be compared with the figures of the following English and American writers: Hemingway (1.27), Faulkner (1.26), Conrad (1.4), Joyce (1.34), Poe (1.45), Defoe (1.33), Dickens (1.26) or Wilder (1.48). The statistical material is contained in an article by Wilhelm Fucks, "Possibilities of Exact Style Analysis" in Patterns of Literary Style, edited by Joseph Strelka (University Park, 1971), p. 54.
- ¹⁴ Donald Davie, The Language of Science and the Language of Literature, 1700-1740 (Newman History and Philosophy of Science Series, 13) (London, 1963), p. 36.
- ¹⁵ Alan Pryce-Jones, "On Lolita", Book Week, Sept. 26, 1965, 4.
- ¹⁶ Anthony Burgess, "Pronounced Vla-DEEM-ear Nah-BOAK-off", New York Times Book Review, July 2, 1967, 1.
- ¹⁷ Donald Davie, The Language of Science, p. 37.

Notes Chapters IV - V

- 18 Herbert Read in his English Prose Style (London, 1952), p. 9, calls words like albeit, anent, anon, perchance, fain, or betoken rather ungraciously "monstrous antiquarianisms", whereas Geoffrey Leech speaks more cautiously of the "archaic ingredient of poetic expression" exemplified by words like behold, damsel, fain, hither, oft, quoth, smite, or yonder (A Linguistic Guide to English Poetry [English Language Series] [London, 1963], p. 13).
- 19 Humbert Humbert was born in Paris in 1910. His father was a Swiss citizen of mixed French and Austrian descent, his mother was English. He was brought up by an English aunt and went to an English day school (L, 13). In 1923 he was sent to a lycée in Lyon. He attended a college in London, later in Paris (L, 17), studying English literature. He taught English. Shortly before the outbreak of the Second World War, he migrated to the United States.
- 20 Martin Green, "American Rococo: Salinger and Nabokov" in his Re-Appraisals: Some Commonsense Readings in American Literature (New York, 1965), p. 212. Green's stylistic analysis refers equally to Salinger's prose, of which he quotes a passage along with one from Nabokov.
- 21 Quoted by Bernard Groom in his A Short History of English Words (London, 1934), p. 46.
- 22 Alfred Appel, Jr., Nabokov's Dark Cinema (New York, 1974), p. 63 (cf. his The Annotated Lolita [New York, 1970], p. 408: "a corrected author's error").
- 23 The word shippon, Nabokov writes, is "familiar to anyone who knows the English countryside... I see its shape as clearly as that of the Russian cow-house it resembles" (SO, 254).
- 24 In Strong Opinions, Nabokov writes: "when I receive a new novel... I check first of all how much dialogue there is, and if it looks too abundant or too sustained, I shut the book with a bang and ban it from my bed" (SO, 43). Cf. SO, 57, GO, 133.

V

- 1 The search for "the right word" is both one within the known vocabulary and one of inventing words for the particular demands of artistic expression. The delight in "the right word" (PF, 65, 185) becomes, for Nabokov, the need for "the only right word" (SO, 251; cf. SO, 311).

Notes Chapters V - VI

- 2 Valerie Adams, An Introduction to Modern English Word-formation (English Language Series, 7) (London, 1973), pp. 37 ff. Here and in the following discussion I am indebted to that study, especially for the categories of adjective compounds. Further references to that book will be incorporated in the text.
See also Hans Marchand, The Categories and Types of Present-Day English Word-Formation. A Synchronic-Diachronic Approach (München, 1969), pp. 359 ff. Here and in the following discussion, especially as regards affixation, I have largely followed Marchand. Further references to this study will be incorporated in the text.
- 3 About conversion see Marchand, p. 100 f. and 360 f.; Adams, pp. 42 ff.; G. Leech, A Linguistic Guide, p. 43.
- 4 Bernard Groom, A Short History of English Words (London, 1934) quotes the following "poetic adverbs": adangle, aflicker (Browning), achill (Morris), aflower (Swinburne), aflush (Hopkins), and agleam, aglint, aglimmer from other 19th Century poets (p. 92).
- 5 Heinrich Plett, Textwissenschaft und Textanalyse. Semiotik, Linguistik, Rhetorik (Heidelberg, 1975), p. 152; cf. the first few examples listed in Appendix 4.2.
- 6 Ronald W. Langacker, Language and its Structure. Some Fundamental Linguistic Concepts (New York, 1973), p. 82.
- 7 Adams quotes B. Groom, The Formation and Use of Compound Epithets in English Poetry from 1579 (London, 1937); see also Bernard Groom, A Short History of English Words, pp. 92-93.
- 8 A count of random passages from Nabokov's prose gives the following, not wholly representative, picture:

<u>KQK</u> (35-39) :	261 nouns - 127 adjectives	48.6%
<u>TE</u> (125-33) :	615 314	51 %
<u>L</u> (168-70) :	174 118	67.8%
<u>L</u> (215-16) :	91 58	63.7%
<u>VS</u> (219-22) :	184 92	50 %
<u>A</u> (47-49, 54, 55, 58-60) :	361 nouns - 250 adjectives	69.2%
<u>A</u> (250-54) :	295 163	55.2%
<u>A</u> (98-101) :	177 117	66.1%
<u>LH</u> (194-95) :	95 51	52.7%
<u>LH</u> (234-36) :	165 83	50.3%

VI

- 1 Lewis Carroll, Through the Looking-Glass (New York: Centennial Edition, 1965), p. 96.

Notes Chapter VII

- 2 Peter Farb, Word Play. What Happens When People Talk (New York: Bantam Books, 1975), p. 35.

VII

- 1 Stephen Ullmann, Semantics. An Introduction to the Science of Meaning (Oxford, 1962), pp. 158 ff.
- 2 Pierre Dommergues, "Entretien avec Vladimir Nabokov", Les langues modernes, 62 (1968), 100.
- 3 Cf. Ada, p. 222: "verbal circuses, 'performing words,' 'poodle-doodles,' and so forth...".
- 4 "Observations upon 'Observations'..." (March 25, 1821) in Byron: Selected Prose, edited by Peter Gunn (Harmondsworth, 1972), p. 418.
- 5 W.K. Wimsatt, Jr., The Verbal Icon. Studies in the Meaning of Poetry (Lexington, 1954), p. 215.
- 6 Page Stegner, "Editor's Introduction", Nabokov's Congeries, selected with an introduction by Page Stegner (New York, 1968), p. xxv.
- 7 Nabokov repeatedly insists that "all art is really deception" (SO, 11). For further references see: EO, I, 50 and III, 498; DS, 188; G, 376; SM, 125; SC, 11, 33.
- 8 R.A. Sayce, "The Style of Montaigne: Word-Pairs and Word-Groups", in Literary Style: A Symposium, edited by Seymour Chaitman (London and New York, 1971), p. 389.
- 9 M.M. Mahood, Shakespeare's Wordplay (London, 1957), p. 32.
- 10 M.M. Mahood, Shakespeare's Wordplay, pp. 41 ff.
- 11 Cf. Nabokov's criticism of W.W. Rowe's study Nabokov's Deceptive World, especially of the book's third part, in "Rowe's Symbols", The New York Review of Books, Oct. 7, 1971, 8 (repr. in SO, 304-7).
- 12 The same slight, though fundamental, distinction is made by Nabokov in an interview (Herbert Gold, "The Artist in Pursuit of Butterflies", Saturday Evening Post, Feb. 11, 1967, 85): "Only an 's' makes the difference between 'cosmic' and 'comic'"; cf. also: "There is always a danger, however, that one letter will fall out of the cosmic" (G, 256) and: "Tyrants and torturers will never manage to hide

Notes Chapter VII

- their comic stumbles behind their cosmic acrobatics" (SO, 58).
- 13 Cf. L. L. Lee, "Bend Sinister: Nabokov's Political Dream", in Nabokov. The Man and His Work, edited by L.S. Dembo (Madison, 1967), p. 104; Julia Bader, Crystal Land. Artifice in Nabokov's English Novels (Berkeley, 1972), p. 113-19.
 - 14 Pointed out by Julian Moynahan, Vladimir Nabokov (University of Minnesota Pamphlets on American Writers, 96) (Minneapolis, 1971), p. 23.
 - 15 The name of an imaginary playwright whose play Nabokov (i.e. Sirin) purports to translate in his The Wanderers (1924); mentioned by Andrew Field, Nabokov. His Life in Art (Boston, 1967), p. 73 & 370.
 - 16 Vivian Darkbloom has also composed the "Notes to Ada" included in the Penguin edition of the novel (Harmondsworth, 1970), p. 463.
 - 17 W.K. Wimsatt, Jr., The Verbal Icon, p. 213.
 - 18 Roman Jakobson, "Closing Statement: Linguistics and Poetics", in Style in Language, edited by Thomas A. Sebeok (New York, 1960), p. 371.
 - 19 W.K. Wimsatt, Jr., The Verbal Icon, p. 216.
 - 20 Op. cit., p. 210.
 - 21 G.N. Leech, A Linguistic Guide to English Poetry (English Language Series) (London, 1969), p. 207; Stephen Ullmann, Semantics, p. 159; in a review of Ullmann's Language and Style, F. W. Householder seems also to question the possibility (and necessity) to distinguish clearly between homonymy and polysemy (Language, 42 [1966], 633-34); Stephen Ullmann, "Stylistics and Semantics", in Literary Style, ed. S. Chatman, p. 143 (and Footnote 43, p. 152).
 - 22 Stephen Ullmann, "Stylistics and Semantics", p. 143.
 - 23 W.K. Wimsatt, Jr., The Verbal Icon, p. 214.
 - 24 See G. N. Leech, A Linguistic Guide to English Poetry, p. 209; Stephen Ullmann, Semantics, p. 188.
 - 25 William Empson, Seven Types of Ambiguity (Norfolk, Conn., 1947), p. 102.

Notes Chapters VII - VIII

- 26 At least one other word might be mentioned, the verb dust, which means either 'to remove dust from something' or 'to apply a dust-like substance to something' (mentioned by Valerie Adams, An Introduction to Modern English Word-formation, p. 1).
- 27 G. Leech, A Linguistic Guide to English Poetry, p. 210.
- 28 Stephen Ullmann, Language and Style (Oxford, 1964), p. 45.
- 29 G. Leech, A Linguistic Guide to English Poetry, p. 211.
- 30 Vladimir Nabokov in an interview with Pierre Dommergues (Les langues modernes, 62 [1968], 100).
- 31 The title is borrowed from Chapter 9 of Anthony Burgess' Joysprick. An Introduction to the Language of James Joyce (London, 1973).
- 32 Vladimir Nabokov to Alfred Appel, Jr., repr. in The Annotated Lolita (New York, 1970), p. 393.
- 33 Alfred Appel, Jr., ed., The Annotated Lolita, p. 407.
- 34 Op. cit., p. 425.

VIII

- 1 I. A. Richards, The Philosophy of Rhetoric (New York, 1936), p. 57.
- 2 Paul Valéry, "Poetry, Language and Thought" in The Modern Tradition. Backgrounds of Modern Literature, edited by Richard Ellmann and Charles Feidelson, Jr. (New York, 1965), p. 76.
- 3 Virginia Woolf, "Craftsmanship", Collected Essays, vol. II, (London, 1966), p. 248.
- 4 R.A. Sayce, "The Style of Montaigne: Word-Pairs and Word-Groups", in Literary Style: A Symposium, edited by Seymour Chatman (London & New York, 1971), p. 400.
- 5 E.F.J. Corbett, Classical Rhetoric for the Modern Student (New York, 1965), p. 434.
- 6 David L. Masson, "Vowel and Consonant Patterns in Poetry" in Essays on the Language of Literature, edited by Seymour Chatman & Samuel R. Levin (Boston, 1967), p. 4.

Notes Chapter VIII

- 7 R.A. Sayce, "The Style of Montaigne...", p. 397.
- 8 Winifred Nowottny, The Language Poets Use (London, ²1965), pp. 5-6.
- 9 W.K. Wimsatt, Jr., The Verbal Icon. Studies in the Meaning of Poetry (Lexington, 1954), p. 210.
- 10 Geoffrey Leech, A Linguistic Guide to English Poetry (London, 1969), p. 210.
- 11 Geoffrey Leech, A Linguistic Guide, p. 68-9.
- 12 James Joyce, Finnegans Wake (London, ³1964), p. 121.
- 13 Repeatedly Nabokov insists on the precise pronunciation of the l's and t's in "Lolita", e.g. "for the necessary effect of dreamy tenderness both 'l's and the 't' and indeed the whole word should be iberized" (SO, 53), "'Lolita' should be pronounced...with a trill of Latin 'l's and a delicate toothy 't'" (SO, 138). About the final 'l' of the name Gogol, Nabokov writes that it is "a soft dissolving 'l' which does not exist in English" (GO, 150).
- 14 Philip Wheelwright, Metaphor and Reality (Bloomington, 1962), p. 65; Stephen Ullmann, Language and Style (Oxford, 1964), p. 69.
- 15 David I. Masson, "Vowel and Consonant Patterns", p. 11; the quotation echoes Jespersen's earlier observation that "there are words which we feel instinctively to be adequate to express the ideas they stand for, and others the sounds of which are felt to be more or less incongruous with their signification" (Otto Jespersen, Language. Its Nature, Development and Origin [London, 1922], p. 398).
- 16 See the summary in P.M. Wetherill, The Literary Text: An Examination of Critical Methods (Language and Style Series, 15) (Oxford, 1974), pp. 3-35, and the secondary literature mentioned by Stephen Ullmann in his Semantics. An Introduction to the Science of Meaning (Oxford, 1962), p. 85.
- 17 Craig la Drière, "Structure, Sound, and Meaning", in Sound and Poetry (English Institute Essays, 1956), edited by Northrop Frye (New York, 1957), p. 103, Footnote 1.
- 18 Paul Valéry, "Poetry, Language and Thought", p. 82.
- 19 Paul Valéry, "Poetry, Language and Thought", p. 81.
- 20 Stephen Ullmann, Semantics, p. 87.

Notes Chapter VIII

- 21 Readings of Nabokov's English poems and section 35 of the second part of Lolita can be heard on a record (Spoken Arts Record, Nr. SA 902); other readings could be heard in various interviews.
- 22 W.K. Wimsatt, Jr., and Monroe Beardsley suggest the term "import" for "meaning" when speaking about the suggestive quality of words to evoke certain emotions in the hearer; "The Affective Fallacy" in The Verbal Icon, p. 24; cf. Monroe Beardsley, "The Language of Literature" in Essays in the Language of Literature, p. 284.
- 23 Repeatedly Nabokov's characters marvel at the strange suggestiveness of sounds, e.g. T, 119, GL, 45, G, 352, 361, SM, 26.
- 24 M.M. Macdermott, Vowel Sounds in Poetry. Their Music and Tone-Colour (Psyche Monographs, 13) (London, 1940); Otto Jespersen, Language, pp. 398 ff.; Maurice Grammont, Le vers français, ses moyens d'expression, son harmonie (Paris, 1913) and his Traité de phonétique (Paris, 1946).
- 25 M.M. Macdermott, Vowel Sounds in Poetry, p. 17.
- 26 M.M. Macdermott, Vowel Sounds in Poetry, p. 89-90.
- 27 Dell H. Hymes, "Phonological Aspects of Style: Some English Sonnets" in Style in Language, edited by Thomas A. Sebeok (New York, 1960), p. 118.
- 28 Loc. cit.
- 29 The stage directions in Lolita: A Screenplay twice mention mourning doves: "A mourning dove coos" (LS, 46) and "Mourning doves moan" (LS, 50). A frequently cited example of onomatopoeia, incidentally, are two lines from Tennyson's "Come Down, O Maid":

The moan of doves in immemorial elms,
 And murmuring of innumerable bees.

The two lines are mentioned by M.H. Abrams (A Glossary of Literary Terms [New York, 1971], p. 118), R. Wellek ("Closing Statement" in Style in Language, p. 412), and in Dictionary of World Literature, edited by Joseph T. Shipley (Totowa, N.J., 1968), p. 294 and Princeton Encyclopedia of Poetry and Poetics, ed. by Alex Preminger (Princeton, 1974), p. 590-91. Middleton Murry (The Problem of Style [Oxford, 1967; 1922], p. 76) does not care much for those two lines. See the interesting metamorphoses that John Crowe Ransom (The World's Body [New York, 1938], pp. 95-7) has subjected Tennyson's famous lines to.

Notes Chapters VIII - IX

- 30 Cf. Vladimir Nabokov, in an interview, uses a similar echo in the phrase "As one face or phase passes..." ("On the Banks of Lake Leman. Mr. Nabokov Reflects on Lolita and Onegin", The National Observer, June 29, 1964, 17).
- 31 Stephen Ullmann, Language and Style, p. 70, quotes two lines from Keats' Endymion, where a "sequence of lateral consonants" is employed to produce an impression of softness:
Wild thyme and valley-lilies whiter still
Than Leda's love, and cresses from the rill.
- 32 The three examples from PA ("The Passenger") allude, as Nabokov points out, to the "euphonically twinned phrases" (D, 72) of the writer and critic Y. Aychenvald.
- 33 Nabokov discusses chromesthesia or audition colorée in SM, 34-5 and G, 86 as well as in two interviews (SO, 17 and Pierre Dommergues, "Entretien avec Vladimir Nabokov", Les langues modernes, 62 [1968], 97); a special case of chromesthesia is presented in A, 468-9. An excellent article about the phenomenon and related aspects in Nabokov's work is D. Barton Johnson, "Synesthesia, Polychromatism, and Nabokov" in A Book of Things about Vladimir Nabokov, edited by Carl R. Proffer (Ann Arbor, 1974), pp. 94-103.
- 34 Cf. David I. Masson, "Vowel and Consonant Patterns", p. 12.
- 35 The Atlantic Monthly, 168 (December 1941), p. 765.
- 36 The first-person narrator of John Updikes short story "Wife-wooing" speaks about the "wide w, the receptive o" in the word woman (John Updike, Pigeon Feathers [Greenwich, Conn.: Fawcett, 1963], p. 79). Otto Jespersen seems to reject entirely the idea of kin-aesthetic or "articulatory" symbolism, when he finds E. Lerch's remarks on German Loch "ridiculous", although the latter's remarks hold some truth (Otto Jespersen, Language, p. 410, Footnote 1).

IX

- 1 Nabokov too modestly maintains that his English "cannot conceal poverty of syntax" (SO, 106).
- 2 Roman Jakobson, "Poesie der Grammatik und Grammatik der Poesie" in Mathematik und Dichtung. Versuche zur Frage einer exakten Literaturwissenschaft, edited by Helmut Kreuzer and Rul Gunzenhäuser (München, 1967), p. 24; cf. Jakobson's "Closing Statement: Linguistics and Poetics" in Style in Language, edited by Thomas A. Sebeok (Cambridge, Mass., 1960), p. 358.

Notes Chapter IX

- 3 J. Craig La Drière, "Literary Form and Form in the Other Arts" in Stil- und Formprobleme in der Literatur, edited by Paul Böckmann (Heidelberg, 1959), p. 33.
- 4 Jurij M. Lotman, Die Analyse des poetischen Textes (Kronberg, 1975), p. 131-32.
- 5 Geoffrey Leech, A Linguistic Guide to English Poetry (English Language Series) (London, 1969), p. 55.
- 6 Carl R. Proffer, Keys to Lolita (Bloomington, 1968), pp. 89 ff.
- 7 Op. cit., p. 90.
- 8 W.K. Wimsatt, Jr., "Style as Meaning" in Essays in the Language of Literature, edited by Seymour Chatman and Samuel R. Levin (Boston, 1967), p. 368.
- 9 René Wellek and Austin Warren, Theory of Literature (Harmondsworth, 1963), p. 165.
- 10 Speaking about Chataubriand's René, Nabokov praises its "rhythm and richness of phrasing", adding that "Flaubert could not have done better" (EO, III, 99); in his essay "Inspiration", Nabokov singles out the phrase "...and the fatal merciless passionate ocean" (from Delmore Schwartz's "In Dreams Begin Responsibilities"), commending it for its "power and impeccable rhythm" (SO, 313).
- 11 Alfred Appel, Jr., (The Annotated Lolita [New York, 1970], p. 392) points out that Humbert's jingles parody Hilaire Belloc's "Tarantella"; the parallel lines from Belloc's poem for this quotation (which Appel does not mention) are: "...the clap/ Of the hands to the swirl and the swirl/ Of the girl" (ll. 17-19).
- 12 Two slight rearrangements of stanzas of Humbert's poem (L, 257-9) also reveal the limerick-affinity:

Where are you hiding, Dolores Haze?
Why are you hiding, darling?
(I talk in a daze,
I walk in a maze,
I cannot get out, said the starling). (L, 257)

Who is your hero, Dolores Haze?
Still one of those blue-caped star-men?
Oh the balmy days
and the palmy bays,
And the cars, and the bars, my Carmen! (L, 258)

Notes Chapter X

X

- ¹ Pierre Dommergues, "Entretien avec Vladimir Nabokov", Les langues modernes, 62 (1968), 98.
- ² In Princeton Encyclopedia of Poetry and Poetics, edited by Alex Preminger et al. (Princeton, 1974), s.v. synesthesia.
- ³ For an extended treatment of synesthesia, see Stephen Ullmann, The Principles of Semantics (Glasgow, 1951), pp. 266-289, and, by the same author, Language and Style (Oxford, 1964), pp. 85-88.
- ⁴ E.g., BD, 30; DB, 101; AL, 122; CCL, 94; GL, 19, 20; LD, 216; RB, 8; LI, 79; UT, 157; BS, 193; PF, 37, 123, 247; A, 250.
- ⁵ L, 32, 132, 166; cf. also SM, 85; AL, 115; G, 158, 159; P, 63.
- ⁶ In EO (III, 11), Nabokov points out that the racemosa's "creamy-white, musky, Maytime bloom is associated in Russian hearts with the poetical emotions of youth".
- ⁷ See, for example, BD, 30; RC, 64, 65; M, 50, 60; DF, 15; E, 47; GL, 20, 43, 48; LD, 117; AL, 122; I, 67; G, 27, 87, 133, 135, 162, 337, 377; UT, 150; SM, 43, 138, 270; L, 12, 279; P, 178; PF, 126; A, 211.
- ⁸ E.g., LE, 16; TD, 10; M, 11, 20, 64; KOK, 1, 74, 78, 80, 185, 202; I, 133-4, 148; G, 15-6, 27, 159, 177, 203, 348; RL, 183; BS, 40; SM, 107, 303-4; L, 69, 147, 194, 206, 239, 245; P, 95; VS, 225-6; PF, 120, 158; A, 33, 143, 368; TT, 24; LH, 83-4, 146, 195, 206, 207, 208, 210.
Many of the unpleasant characters in Nabokov's fiction are distinguished by bad smells (e.g. M'sieur Pierre [I, 133-4]), and Nabokov singles out this aspect as particularly loathing in men (SO, 152).
- ⁹ DS, 26: "An author's fondest dream is to turn the reader into a spectator".
- ¹⁰ The Annotated Lolita, edited by Alfred Appel, Jr. (New York, 1970), p. 362.
- ¹¹ Loc. cit.
- ¹² Loc. cit.; cf. the discussion of crimson and purple in EO (II, 520-23).
- ¹³ The Annotated Lolita, p. 406.

- 14 Op. cit., p. 425.
- 15 Cf. Fyodor, the hero of The Gift, who expresses a similar view when he wonders: "perhaps it was really not literature but painting for which he was destined" (G, 39).
- 16 Several critics have more or less briefly remarked upon this, e.g. Simon Karlinsky, "Illusion, Reality, and Parody in Nabokov's Plays" in Nabokov. The Man and His Work, edited by L.S. Dembo (Madison, 1967), p. 185, Alfred Appel, Jr., "Ada described", TriQuarterly, 17 (Winter 1970), 185, footnote 6, and Julia Bader, Crystal Land. Artifice in Nabokov's English Novels (Berkeley, 1972), p. 130; see also below, footnote 18.
- 17 "Entretien avec Vladimir Nabokov", 102.
- 18 Page Stegner, Escape into Aesthetics. The Art of Vladimir Nabokov (New York, 1966), pp. 45 & 52 ff.; Carl R. Proffer, Keys to Lolita (Bloomington, 1968), p. 107-8; Ronald Hingley, "An Aggressively Private Person", New York Times Book Review, Jan. 15, 1967, 16; Robert Alter, "Invitation to a Beheading: Nabokov and the art of politics", TriQuarterly, 17 (Winter, 1970), 48.
- 19 The painter Gustave Leroy, mentioned in Nabokov's short story "The Visit to the Museum", may refer to Louis Leroy, the critic who first coined the term "Impressionisme" in a negative, derisive article about the first exhibition of a group of French painters around Edouard Manet, published in 1874 in Charivari.
- 20 "Vladimir Nabokov. An Interview by George Feifer", Saturday Review, Nov. 27, 1976, 20; cf. John Coleman, "Nabokov", The Spectator, Nov. 6, 1959, 619, SO, 14, and LH, 122. In GO, Nabokov remarks that with Pushkin and Gogol Russian literature began to see colors and did no longer use "the hackneyed combinations of blind noun and dog-like adjective" (86) and that "the development of the art of description throughout the centuries may be profitably treated in terms of vision, the faceted eye becoming a unified and prodigiously complex organ and the dead dim "accepted colors" (in the sense of "idées reçues") yielding gradually their subtle shades and allowing new wonders of application" (87).
- 21 Among painters mentioned in Nabokov's fiction are: Albani, Aldobrandini, d'Andrea, Fra Angelico, Balthus, Bakst, Battist, Benci, Benois, Böcklin, Bosch, Botticelli, Boucher, Braques, Breughel, del Brina, Bronzino, Caravaggio, Cézanne, Chagall, (Petrus) Christus, Correggio, Cranach, Dali, Degas, Dobuzhinski, Dossi, van Eyck, Gainsborough,

Notes Chapter X

- 22 Gauguin, van Gogh, El Greco, Grillo, Hogarth, Holbein, Hurd, Lee, Linard, Lorrain, Lotto, Marsh, Matisse, Memling, Michelangelo, Obieto, Palma (Vecchio), Parmigianino, Perugino, Picasso, Pinet, del Piombo, Raphael, Rembrandt, Reynolds, Rockwell, Ruysdael, Teniers, Titian, Toulouse-Lautrec, Turner, da Vinci, Vrubel, Waugh, Whistler, Wood, and Wou-
verman.
- 22 See Andrew Field, Nabokov. His Life in Art (Boston, 1967), pp. 212-18 and Simon Karlinski, "Illusion, Reality, and Parody...", pp. 185-91.
- 23 Lang, as Uwe Friesel points out, was an illustrator, who produced a number of butterfly illustrations for the Grand-duke Nikolai Michailovich (Fahles Feuer. Marginalien [Hamburg, 1968], p. 105).
- 24 Nabokov here takes up the frequently made charge that his art lacks warmth and compassion, a charge he refutes (see "What Vladimir Nabokov Thinks of His Work, His Life", an interview by Peter Duval Smith, Vogue, 141 [March 1, 1963], 155; cf. SO, 19); another negative mirror image of himself is the writer Ferdinand in "Spring in Fialta", pp. 16-17.
- 25 Ferdinand's art is also characterized as "venomous" (SF, 17).
- 26 "Pouchkine ou le vrai et le vraisemblable", La nouvelle revue française, March 1937, 377.
- 27 Lord Byron, Don Juan, Canto VI, stanza cix (The Complete Poetical Works of Byron, edited by Paul E. More [Cambridge, Mass., 1933]).
- 28 Matthew Hodgart, "Happy Families", The New York Times Review of Books, May 22, 1969, 4.
- 29 Philip Toynbee, "This Bright Brute Is the Gayest", The New York Times Book Review, May 12, 1968, 4.
- 30 E.g., Jacques Croisé, "Le cas Nabokov ou la blessure de l'exil", La revue des deux mondes, 16 (August 15, 1959), 666-67; Frank Kermodé, "Aesthetic Bliss", Encounter, 14 (June 1960), 81; Alfred Chester, "Nabokov's Anti-Novel", Commentary, 34 (November 1962), 451; Gilbert Highet, "To the Sound of Hollow Laughter", Horizon, 4:6 (July 1962), 91; Werner Vortriede, "Die Masken des Vladimir Nabokov", Merkur, 20:2 (February 1966), 144; K.H. Kramberg, "Neugier, Zärtlichkeit, Leidenschaft", Die Zeit, 21 (April 29, 1966), 28; Ronald Hingley, "An Aggressively Private Person", 14; Gleb Struve, "Nabokov as a Russian Writer" in Nabokov. The Man and His Work, edited by L.S. Dembo (Madison, 1967), p. 54-55; Isa Kapp, "Vladimir Nabokov's Spectral Merriment",

Notes Chapter X

The New Leader, 51 (July 8, 1968), 14; Strother B. Purdy, "Solus Rex: Nabokov and the Chess Novel", Modern Fiction Studies, 14:4 (1968/9), 383, 385; Kingsley Shorter, "Har-rowing Hell", The New Leader, 52 (June 9, 1969), 22; Edmund Wilson, Update: Records and Recollections of Northern New York (London, 1972), pp. 161-62; Yevgeny Yevtushenko in Playboy, 19 (December 1972), 114; and Joyce Carol Oates, "A Personal View of Nabokov", Saturday Review of the Arts, 1:1 (Jan. 6, 1973), 37. The opposite view is held, among others, by: Mary McCarthy, "A Bolt From the Blue", The New Republic, 146 (June 4, 1962), 26; John Updike, "Grandmaster Nabokov", The New Republic, 151 (Sept. 26, 1964), 15 and his tribute to Nabokov in TriQuarterly, 17 (Winter 1970), 342-43; Page Stegner, Escape Into Aesthetics, pp. 134-35; Elizabeth Janeway, "Nabokov the Magician", Atlantic Monthly, 220:1 (July 1967), 56-67; Daniel Hughes, "Nabokov: Spiral and Glass", Novel, 1:2 (Winter 1968), 182; and Alex de Jonge, "Figuring Out Nabokov", Times Literary Supplement, May 16, 1975, 526.

Nabokov's lack of sympathy for his characters was a frequent target of early Russian émigré criticism, see Ludmila A. Foster, "Nabokov in Russian Emigré Criticism" in A Book of Things About Vladimir Nabokov, edited by Carl R. Proffer (Ann Arbor, 1974), pp. 42-53.

- 31 See, for example, I, 19, 26; UT, 150; AA, 86, 91; LL, 54; C, 145; BS, 5-6, 10-11, 24, 56; SM, 150, 160; L, 19, 44, 54, 81, 105, 209, 229, 238, 249, 257, 281, 282, 284; P, 58, 61, 81-82, 172; PF, 44, 90, 210, 259; A, 16, 83, 105, 158, 159, 190, 218, 229, 239, 361, 369, 390-93, 411, 450, 531; LH, 89, 120, 166, 212.
- 32 At the end of Bend Sinister, however, the author shows a "pang of pity" for his protagonist, causing the latter's instantaneous madness, "at least saving him from the senseless agony of his logical fate" (BS, 233).
- 33 Flaubert in a letter (Paris, March 18, 1857) to Mademoiselle Leroyer de Chantepie (Oeuvres Complètes Illustrées de Gustave Flaubert. Correspondance, vol. II (1853-63), edited by M. René Descharmes [Paris, 1923], p. 272).
- 34 See Jeanine Delpech, "Nabokov sans Lolita.) Nabokov à Paris, Les nouvelles littéraires, October 29, 1959, 2; Nabokov is quoted as saying about Lolita: "Elle est sortie entièrement de mon imagination... En écrivant sa dernière rencontre avec Humbert, je pleurais, comme Flaubert à la mort de Madame Bovary." Cf. The Annotated Lolita, p. 430.

Notes Chapters X - XI

- 35 See, for example, Sophie Laffitte, "Le style de Tchekhov" in Stil- und Formprobleme in der Literatur, edited by Paul Böckmann (Heidelberg, 1959), pp. 406-13, esp. p. 406, and Simon Karlinsky, "Nabokov and Chekhov: the lesser Russian tradition", TriQuarterly, 17 (Winter 1970), 7-16.
- 36 Thomas Mann, Sämtliche Erzählungen (Frankfurt, 1963), p. p. 232.
- 37 "What Vladimir Nabokov Thinks of His Work, His Life", an interview by Peter Duval Smith in Vogue, 141 (March 1, 1963), 155 - the particular passage does not appear in SO.
- 38 "[The good reader] takes pleasure in his aloofness and yet enjoys the shivers along the spine and the tears..." (John G. Hayman, "A Conversation with Vladimir Nabokov - with Digressions", The Twentieth Century, 166 [December 1959], 449); cf. SO, 66, 134 and Ross Wetzsteon, "Nabokov as teacher", TriQuarterly, 17 (Winter 1970), 244; cf. also FP, 29, PF, 67, 155, TT, 75, LH, 23.
- 39 Nabokov in conversation with Martha Duffy in Time, May 23, 1969, 83.
- 40 See Stephen Ullmann, Language and Style (Oxford, 1964), pp. 85, 87-88 and his Semantics. An Introduction to the Science of Meaning (Oxford, 1962), p. 216.
- 41 Stephen Ullmann, Semantics, p. 214.

XI

- ¹ Nabokov in his Cornell lectures, see Ross Wetzsteon, "Nabokov as teacher", TriQuarterly, 17 (Winter 1970), 242.
- ² Nabokov repeatedly stresses the dominance of the specific over the general, of details over ideas (e.g., SO, 7, 55, 128, EO, I, 8).
- ³ See, e.g., SO, 136, 183; EO, III, 177.
- ⁴ "On a Book Entitled Lolita", in The Annotated Lolita, edited by Alfred Appel, Jr. (New York, 1970), p. 314.
- ⁵ George Ivask, "The World of Vladimir Nabokov", Russian Review, 20 (1961), 136.

Notes Chapter XI

- ⁶ See, for example, L, GB, P (191-2), GL (62), AS (131), TS (33), S (168), SM (248), or L (88).
- ⁷ "Foreword", GL, xiii.
- ⁸ The New Yorker, August 20, 1973, 89.
- ⁹ Nabokov in an interview with Martha Duffy (Time, May 23, 1969, 83).
- ¹⁰ Peter Lubin, "Kickshaws and motley", TriQuarterly, 17 (Winter 1970), 193.
- ¹¹ E.g.: "He vividly recalled..." (CH, 155); "He remembered with incredible vividness..." (G, 137); "I do remember... with heartbreaking vividness..." (SM, 240); "With striking vividness [he] suddenly pictured..." (R, 106); "when I recall...I see with the utmost clarity..." (SM, 30); "Martin ...recalled, with exceptional clarity,..." (GL, 155).
- ¹² Nabokov describes the "Russian gesture of relinquishment" conveyed by Pushkin's mahnul rukoy ("a one-hand downward flip of weary or hasty dismissal and renouncement") in slow motion in order to analyze precisely the movement of hand and head and the position of the fingers (EO, III, 20).
- ¹³ "With absolute lucidity", writes Nabokov, "I recall landscapes, gestures, intonations, a million sensuous details" (SO, 140).
- ¹⁴ "Pouchkine ou le vrai et le vraisemblable", La nouvelle revue française, March 1937, 377-8.
- ¹⁵ Cf. the last lines (121-4) of Nabokov's poem "Fame" (1942):
But one day while disrupting the strata of sense
and descending deep down to my wellspring
I saw mirrored, besides my own self and the world,
something else, something else, something else.
(P&P, 113)
- ¹⁶ E.g.: When the narrator pursues a paper bag (tossed by the wind) which eventually disappears from view, he remarks: "What happened to it next is not known" (KQK, 259); in Glory the cornice of rock "could be seen going on for a few yards before turning a corner - what then happened to it remained unknown" (GL, 85); Fyodor is seized by a "piercing pity" for a tin box in a waste patch or a cigarette card "trampled in the mud" and "all the trash of life" (G, 176); cf. "[a desk] with an unknown past and an unknown future" (DF, 173).
- ¹⁷ In Harper's, March 1974, 79.

Notes Chapter XI

- ¹⁸ See KQK, 202; T, 119; UT, 163, 181; RJ, 72, 166-7, 178, 190; SS, 54; P, 23, 58; PF, 215; A, 361; TT, 93.
- ¹⁹ In his Nikolai Gogol (GO), Nabokov mentions Gogol's "peculiar manner of letting 'secondary' dream characters pop out at every turn of the play (or novel, or story), to flaunt for a second their life-like existence" (GO, 42). He continues: "The beauty of the thing is that these secondary characters will not appear on the stage later on. ...in fact the charm of his allusions is exactly that nothing whatever comes of them." (GO, 43-4) "This secondary world, bursting as it were through the background of the play, is Gogol's true kingdom." (GO, 52; cf. 75 ff.).
- ²⁰ Carl R. Proffer points out that the two instances mentioned in the text are interpolations not contained in the original Russian version ("A new deck for Nabokov's Knaves", TriQuarterly, 17 [Winter 1970], 309, footnote 3, and 299).
- ²¹ Nabokov in an interview with Harvey Breit ("Talk with Mr. Nabokov", The New York Times Book Review, July 1, 1951, 17).
- ²² Vladimir Nabokov, Drugkiye Beraqa [the Russian version of his autobiography], quoted by Julian Moynahan, Vladimir Nabokov (University of Minnesota Pamphlets on American Writers, 96) (Minneapolis, 1971), p. 12.
- ²³ Cf. Humbert's comment: "It is easy [for the reader] to decipher now a past destiny; but a destiny in the making is, believe me, not one of those honest mystery stories where all you have to do is keep an eye on the clues...; but that is not McFate's way - even if one does learn to recognize certain obscure indications" (L, 212-3).
- ²⁴ See my article "Vladimir Nabokov: 'Spring in Fialta' (1947)", in Die amerikanische Short Story der Gegenwart. Interpretationen, edited by Peter Freese (Berlin, 1976), pp. 96-7.
- ²⁵ Cf. KQK, 14, 94, 95, 102, 103, 133, 220, 221, 225, 252, 271 (slippers) and KQK, 53, 76, 181, 225, 228, 253 (picture).
- ²⁶ Cf. LD, 35, 62, 205, 227, 290, 292.
- ²⁷ Cf. LD, 13, 69, 224, 226-7, 278, 282-3, 288-91.
- ²⁸ Cf. PE, 247, 248, 251.

Notes Chapters XI - XII

- 29 Cf. DS, 45, 47, 62-4, 90, 125, 128, 130, 173, 212 (sign-post) and DS, 73, 81-5, 108, 175, 212, 213 (stick).
- 30 Cf. RL, 34, 120, 172, 184, 188.
- 31 Cf. L, 37, 120, 125, 129, 213, 290 (ccf. LS, 198).
- 32 Cf. L, 31, 49, 64, 81, 218, 231, 236, 249, 255, 259, 261, 271, 272, 282, 294, 295, 299 ff. (gun) and L, 38, 75-6, 97, 100, 104, 105, 232, 290 (dog).
- 33 Cf. P, 23, 24, 58, 73, 76, 88, 158, 177.
- 34 Cf. A, 41, 115, 116, 121, 226, 357-8, 373, 409, 425, 463, 464, 583, 584.
- 35 Cf. D, 18, 23-4 (another prefiguration of the hero's death is his repeated tripping [cf. D, 18, 19, 22]).
- 36 Cf. TT, 12, 26, 28, 35, 64, 80-81, 98, 103-4.

XII

- 1 D. C. Muecke, The Compass of Irony (London, 1969), p. 129; in the following remarks I am much indebted to this excellent study.
- 2 Simon Karlinsky, "Nabokov and Chekhov: the lesser Russian tradition", TriQuarterly, 17 (Winter 1970), 13.
- 3 Vladimir Nabokov, "On a Book Entitled Lolita", in The Annotated Lolita, edited by Alfred Appel, Jr. (New York, 1970), p. 314.
- 4 In Strong Opinions, Nabokov writes: "...the greater one's science, the deeper one's sense of mystery" (SO, 44).
- 5 D. C. Muecke, Irony (The Critical Idiom, 13) (London, 1970), p. 68.
- 6 See Andrew Field, "The Artist as Failure in Nabokov's Early Prose" in Nabokov. The Man and His Work, edited by L.S. Dembo (Madison, 1967), pp. 57-65 [the article is a slightly altered reprint from Field's Nabokov. His Life in Art (Boston, 1967), pp. 165 ff.].
- 7 Nabokov has repeatedly expressed the view that art is above all elusive, deceptive, and complex artifice; see, e.g., DS, 188, G, 184, 376, SM, 125, EO, I, 50, EO, III, 498, SO, 11, 12, 33, 153. A number of titles from secondary

Notes Chapter XII

literature show that this aspect of Nabokov's art has been duly recognized (see Bibliography).

- 8 D. C. Muecke, Irony, p. 78; cf. Alfred Appel, Jr., "Nabokov's Puppet Show" in The Single Voice. An Anthology of Contemporary Fiction, edited by Jerome Charyn (London, 1969), pp. 75-95, especially pp. 87-95 (the article is contained also in The Annotated Lolita, pp. xv-xxxiii); although Appel stresses mainly the strategies of involution and parody, it is clear that both belong to a more general concept of ironical presentation.
- 9 D. C. Muecke, The Compass of Irony, p. 122.
- 10 Op. cit., p. 220.
- 11 Georges Palante, "L'ironie: étude psychologique", Revue philosophique de la France et de l'étranger, 61 (February 1906), 151, quoted by D.C. Muecke, The Compass of Irony, p. 231.
- 12 Flaubert in a letter to Louise Colet, May 8-9, 1852, in Oeuvres Complètes Illustrées de Gustave Flaubert. Correspondance, vol. I (1829-1852) (Paris, 1922), p. 438.
- 13 D. C. Muecke, The Compass of Irony, pp. 100 ff.
- 14a Wayne C. Booth, A Rhetoric of Irony (Chicago, 1974), p. 67 f.
- 14b Op. cit., p. 67.
- 15 See DS, 36, 49, 60, 65, 75, 108, 114, 115, 121, 138-9, 145, 146, 152-3.
- 16 Alexander Pope, An Essay on Man, Epistle I, ll. 289-90:
All Nature is but Art, unknown to thee;
All Chance, Direction, which thou canst not see
(The Poems of Alexander Pope [One-volume edition of the Twickenham text], edited by John Butt [London, 1968]).
- 17 Once Martha and her husband together, and once Dreyer alone had escaped death in a car accident (KOK, 49-50, 128); a third inconspicuous reminder of death was the fatal car accident of her favorite actor (115).
- 18 William Shakespeare, Timon of Athens, IV, 3, 436-8:
The sun's a thief, and with his great attraction
Robs the vast sea; the moon's an arrant thief,
And her pale fire she snatches from the sun;
- 19 See "The Strong Opinions of Vladimir Nabokov - as imparted to Nicholas Garnham", The Listener, October 10, 1968, 464 (the particular passage is left out of the version in SO).

Notes Chapters XII - XIII

- 20 See, for example, WI, 10, E, 9, I, 7, GL, xiii, DS, 8, G, 53, BS, xviii, SM, 20, 22, 156, 300-301, PF, 57, 67, 156, A, 27, 28, 363-4, 577, 586, TT, 56, 59, 98, LH, 92, 126, SO, 23-4, 66, 116 (Freud); UT, 161-2, ES, 217-9, L, 17, 126, 168-9, 252, 287, SM, 300-301, P, 49, 51-2, 88, 90-92, 139, PF, 109, 271, TT, 60-61 (psychiatry and psychology).
- 21 See, for example, E, 35-6, DS, 134, 169, G, 256-7, SM, 302, PF, 155-6, A, 365, LH, 132 (Marx); DS, 30, 168-9, SM, 280-82, PF, 243 (Communism).
- 22 See, for example, BS, P, and PF *passim*.
- 23 See, for example, LE, DF, CCL, TD, CP, BS (esp. 18-21, 125-31, 197-207, 218-9).
- 24 See, for example, CCL, TD, BS, RL, 24-5, PF, 148; see also, Andrew Field, Nabokov, p. 182.
- 25 See, for example, PF, 156, LH, 22, A, 363, SO, 66, 304-5; see also, "On a Book Entitled Lolita" in The Annotated Lolita, ed. Appel, p. 362 and A. Field, Nabokov, p. 255.
- 26 See, for example, AL, 120, M, 14-5, DF, 224-5, SM, 276-7.
- 27 See, for example, the references to advertisements (G, 17, 25, BS, 178, LA, 164, 169, L, 256, PF, 47-8, 66, 176, A, 224).
- 28 See especially L, 179-80, 195-9, PF, 67.
- 29 See, for example, VS, 225, G, 262, RL, 27, L, 27, 184, P, 96, 98, A, 462, 577, TT, 34, LH, 187-8, SO, 115, 116.

XIII

- 1 The expression is borrowed from Alfred Appel, Jr., The Annotated Lolita (New York, 1970), p. 341.
- 2 Nabokov's statement is quoted by Alfred Appel, Jr., The Annotated Lolita, p. 362.
- 3 Nabokov's advice to the budding literary critic includes the following suggestion: "Ask yourself if the symbol you have detected is not your own footprint" (SO, 66).
- 4 See, for example, SM, 126, 152, 275, 301; P, 96; PF, 54, 56; A, 182; LH, 253; SO, 52, 127.

Notes Chapter XIII

- 5 See, for example, KOK, 211; BD, 33; LD, 240; BS, 99, 240-241; A, 585; LH, 93, 180.
- 6 See, for example, M, 46, 56, 62; BD, 38; CH, 154; SF, 17; SM, 85, 105, 106-7, 215, 216, 230; P, 146; PF, 121, 252, 296, 312; A, 54, 563; LH, 13, 17, 85, 136; cf. also the series of miniature poems entitled "Stained Glass", to which Andrew Field refers in his study Nabokov. His Life in Art (Boston, 1967), p. 40.
- 7 Cf. SM, 143-4; GL, 133.
- 8 See MC, 153; M, 42; GL, 20-21, 22, 24, 41; RL, 9-10; SM, 145-6; L, 148.
- 9 See MC, 153; GL, 20-21, 24, 41, 158; RL, 9-10; SM, 146; SO, 203.
- 10 "Zoorland" is a phonetic anagram of German Russland 'Russia'.
- 11 The two scenes of the lovers meeting and parting on a train (M, 69, 74 f.) have a biographical source; in Speak, Memory, Nabokov describes two similar scenes (SM, 211, 241).
- 12 See my article "Vladimir Nabokov, 'Spring in Fialta'", in Die amerikanische Short Story der Gegenwart, edited by Peter Freese (Berlin, 1976), pp. 95 & 97.
- 13 Another curious coincidence is Kanner's resemblance with Pnin; the description of Kanner as a "bronzed old man with the hoary chest hair...wading out of the low surf preceded by his bedrabbled dog" (LH, 30) might equally apply to Pnin. But then, Look at the Harlequins! is full of oblique references to, associations with, and reflections of Nabokov's fictional works and characters.
- 14 Cf. G, 122; SO, 11.
- 15 Cf. Ross Wetzsteon, "Nabokov as teacher", TriQuarterly, 17 (Winter 1970), 242; SO, 7, 79; A, 219.
- 16 Nabokov makes it quite clear that Humbert "knows nothing about Lepidoptera" (Alfred Appel, Jr., The Annotated Lolita, p. 328; cf. also pp. 329, 371, 383, 384). Kinbote himself admits in the "Index" his "limited knowledge of lepidoptera" (PF, 308) and shows it clearly in his commentary, e.g., "the 'diana' (presumably a flower) occurs in New Wye together with the 'atlantis' (presumably another flower)" (PF, 169), or, in regard to Shade's mention of "The Toothwort White": "Frankly, I am not certain what this means" (PF, 183-4).
- 17 Alfred Appel, Jr., The Annotated Lolita, p. 329.

Notes Chapter XIII

- 18 John Wain, "Small World of Vladimir Nabokov", The Observer, November 1, 1959, 21.
- 19 Identified as such by Nabokov himself (50, 90).
- 20 The narrator of Byron's Don Juan invokes a different kind of butterfly and muse when he writes:
- My Muse, the butterfly, hath but her wings,
Not stings, and flits through ether without aim,
Alighting rarely. (Canto XIII, stanza 89)
- 21 The hero of "The Return of Chorb" is engaged upon a similar, more comprehensive quest to recover the image of his dead love by revisiting all the spots they had visited during their honeymoon trip.
- 22 See, especially, Chapter 2 (pp. 89-157) and pp. 36, 160, 205, 342-3.
- 23 Cf. the final two stanzas of Nabokov's poem "A Discovery" (1943) (PO, 16).
- 24 In Ada there is yet another mnemonic link between love and the Camberwell Beauty (A, 170).
- 25 The evidence that butterflies in Nabokov's works "can often be seen to symbolize the female private parts", as W.W. Rowe maintains, is too scanty to be convincing (W.W. Rowe, Nabokov's Deceptive World [New York, 1971], p. 113).
- 26 Cf., e.g., AU, 79-80; I, 176-7; G, 145; SM, 138-9.
- 27 Alfred Appel, Jr., The Annotated Lolita, p. 409.
- 28 Diana Butler, "Lolita Lepidoptera", New World Writing, 16 (1960), 58-84.
- 29 Ibidem, 60.
- 30 Alfred Appel, Jr., "Lolita: The Springboard of Parody", in Nabokov. The Man and His Work, edited by L.S. Dembo (Madison, 1967), p. 110-111.
- 31 Lionel Trilling, "The Last Lover: Vladimir Nabokov's Lolita", Encounter, 11:4 (Oct. 1958), 18; D. Butler, "Lolita Lepidoptera", 60; A. Appel, Jr., The Annotated Lolita, p. 340.
- 32 D. Butler, "Lolita Lepidoptera", 62.
- 33 See, for example, D. Butler, "Lolita Lepidoptera", 58-84; A. Appel, Jr., "Lolita: The Springboard of Parody", 110-112, 119; Alfred Appel, Jr., The Annotated Lolita, pp. xxi,

Notes Chapter XIII

- xxviii-xxix, 327-9, 336-7, 340-41, 409; Bobbie Ann Mason, Nabokov's Garden. A Guide to Ada (Ann Arbor, 1974), pp. 64-71.
- 34 E.g., (Albinus) Kretschmar in the Russian original of Laughter in the Dark (SM, 134) as well as his pseudonym (Schiffermüller), explained by Nabokov's comment to an illustration in Speak, Memory (facing p. 288); Miss Phalen (L, 58)(cf. SM, 129 and The Annotated Lolita, p. 363), or Avis Chapman (L, 191)(cf. The Annotated Lolita, p. 393).
- 35 I fail to see A. Appel's point, when he comments on the Red Admiral's function in the novel as an identification of the author withdrawing his omniscience, "killing the characters, so to speak" (SO, 169; The Annotated Lolita, p. 337). Nabokov is still very much in control, and his protagonists are only about to begin the story of treachery and licentiousness. The author even appears personally, with a "meaningfully" brimming eye (KQK, 252) as a butterfly hunter (KQK, 232, 254), standing with his net ready to catch his creatures; Franz has the distinct feeling that the arrogant foreigner (KQK, 233) "knew absolutely everything about his predicament and perhaps pitied, not without some derision" (KQK, 259) the vulgar provincial.
- 36 In Lolita, live butterflies are pinned to the wall (L, 112), and in Invitation to a Beheading a butterfly is fed to a spider (I, 108); in The Gift they are destroyed by predators (G, 90). At the same time we can notice, that, as in the case of Dreyer, the appreciation and observation of butterflies is a sign that a character possesses the author's sympathy.
- 37 See PF, 15, 93, 104, 142, 169, 172, 183-4, 186, 192, 202, 218, 247, 290, 308, 314.
- 38 The Annotated Lolita, p. 341; cf. op. cit., p. xxii and A. Appel, Jr., "Lolita: The Springboard of Parody", 111.
- 39 The Annotated Lolita, p. 340.
- 40 Dabney Stuart, "Laughter in the Dark: dimensions of parody", Triquarterly, 17 (1970), 94, footnote 4.
- 41 The Oxford Companion to Classical Literature, edited by Sir Paul Harvey (Oxford, 1940), s.v. Saturnalia.
- 42 J. Huizinga, Homo Ludens. Versuch einer Bestimmung des Spielelements der Kultur (Amsterdam, 1940), p. 212.
- 43 Op. cit., p. 16.
- 44 Ernesto Grassi, Kunst und Mythos (Hamburg, 1957), p. 112.

Notes Chapter XIII

- 45 Op. cit., p. 114.
- 46 Marshall McLuhan, Understanding Media. The Extensions of Man (London: Sphere Books, 1973), p. 257-8; the subtitle of the book is also that of the chapter on games (Games: The Extensions of Man), pp. 249-61.
- 47 Op. cit., p. 256.
- 48 Alfred Appel, Jr., "Lolita: The Springboard of Parody", p. 122.
- 49 Strother B. Purdy, "Solus Rex: Nabokov and the Chess Novel", Modern Fiction Studies, 14:4 (Winter 1968-9), 379-80.
- 50 Referring to the passage in Speak, Memory, Nabokov has clarified the ambiguous formula ("in a first-rate work of fiction the real clash is not between the characters but between the author and the world" [SM, 290]) in Strong Opinions (183) to mean the clash between "the author and the reader".
- 51 William Carroll, "Nabokov's Signs and Symbols", in A Book of Things About Vladimir Nabokov, edited by Carl R. Proffer (Ann Arbor, 1974), p. 215.
- 52 In The Gift, the narrator deprecatingly speaks of the "mechanical" themes of Soviet composers "without a hint of poetry" (G, 186).
- 53 Nabokov has repeatedly stressed the importance of these qualities in G, SM, and in his interview with Pierre Dommergues ("Entretien avec Vladimir Nabokov", Les langues modernes, 62 [1968], 98-99):
originality (SM, 289; Dommergues, 98)
invention (SM, 288, 290; G, 183, 184)
conciseness (SM, 290; G, 183; Dommergues, 98)
harmony (SM, 289; G, 183)
complexity (SM, 288; G, 182; Dommergues, 98)
insincerity (SM, 289, 290, 292, 293; G, 184; SO, 11, 12)
- 54 See also P. Dommergues, "Entretien...", 98.
- 55 Ibidem, 98.
- 56 Cf. SO, 32: "Since this entire structure, dimly illumined in one's mind, can be compared to a painting, and since you do not have to work gradually from left to right for its proper perception, I may direct my flashlight at any part or particle of the picture when setting it down in writing."

Notes Chapter XIII

- 57 In an interview, Nabokov also mentions "the crossword-puzzle sections" of a work ("Lolita's Creator - Author Nabokov, a 'Cosmic Joker'", Newsweek, June 25, 1962, 53). It is worthwhile to remember that Nabokov was the first to publish Russian crossword puzzles in an émigré paper (SM, 283).
- 58 Edgar Allan Poe, "The Philosophy of Composition" (1846), repr. in The American Tradition in Literature, edited by Sculley Bradley et al., revised edition (New York, 1961), vol. I, p. 873.
- 59 Alexander Pope, An Epistle on Man, Epistle I, l. 6 [The Poems of Alexander Pope (1 vol. edition of the Twickenham text), edited by John Butt (London, 1968)].
- 60 See the extended version of John Updike's review of The Defense in his Assorted Prose (Harmondsworth, 1968), pp. 201-204 and Strother B. Purdy, "Solus Rex:...", 382-4.
- 61 Of his short story "Christmas", Nabokov says: "It oddly resembles the type of chess problem called 'selfmate'" (D, 152).
- 62 See GO, 59 and above, p. 279.
- 63 All of Luzhin's observations are informed by his chess obsession; everywhere he detects "trickery, subversion, complication" (121), "witty repetition[s] of a particular combination" (133), and "hidden preparations" (241); he is involved in a "complex, cunning game" (227) proceeding with "merciless precision" (235). His imagination transforms ordinary perceptions into chess concepts, and objects appeal to him especially because of some relation they have with chess: e.g., sidewalks (50), a sun-flooded path (59), urns in a garden (59), a handkerchief (86), lamps (94-5), trees and poles (99), infusoria (116), moonlight on the floor (117), a table cloth (123), people (130), objects (140), a champagne bottle (141), Berlin taxis (147), his trunk (153), and even a kiss (220). Especially frightening are the repetitions, e.g., DF, 62→44; DF, 63→23; DF, 219→41-3; DF, 233→139; DF, 243→50; DF, 243-4→50; DF, 244→141.
- 64 George Steiner, "A Death of Kings", The New Yorker, September 7, 1968, 135.
- 65 Edmond Bernhard, "La thématique échiquéenne de Lolita", L'Arc, 24 (1964), 39-47; Andrew Field, Nabokov, pp. 175-178, 326-7; Page Stegner, Escape Into Aesthetics. The Art of Vladimir Nabokov (New York, 1966), pp. 64, 67; John Updike, "Grandmaster Nabokov", New Republic, 151 (S. pt. 26, 1964), 15-18; Gleb Struve, "Notes on Nabokov as a Russian

Notes Chapter XIII

- Writer", in Nabokov (ed. L.S. Dembo), pp. 53-56; A. Appel, Jr., "Lolita: The Springboard...", pp. 122-3; G. Steiner, "A Death of Kings", 130, 133-6, 138 [repr. in his Extra-Territorial (New York, 1971), pp. 47-57]; S.B. Purdy, "Solus Rex:...", 379-95.
- 66 Cf. William Shakespeare, King Lear (IV.1, 36): "As flies to wanton boys are we to th' gods, / They kill us for their sport."; W. H. Auden, "Ode to Gaea" (ll. 49-50): "Tempting to mortals is the fancy of half-concerned / Gods in the sky..." (Collected Shorter Poems 1927-1957 [London, 1966]); Lord Byron, Don Juan (Canto XIII, st. lxxxix): "Good company's a chess-board: there are kings, / Queens, bishops, knights, rooks, pawns; the world's a game;" (The Complete Poetical Works of Byron, ed. by Paul E. More [Cambridge, Mass., 1933]).
- 67 In an interview with Harvey Breit ("Talk With Mr. Nabokov", The New York Times Book Review, July 1, 1951, 17), Nabokov explains: "What interested me is the thematic lines of my life that resemble fiction. The memoir became the meeting point of an impersonal art form and a very personal life story. ... It is a literary approach to my own past. ... With me, it is a kind of composition. I am a composer of chess problems".
- 68 On the poster, the King wears "a maroon dressing gown, the Knave a red turtle-neck sweater, and the Queen a black bathing suit" (KQK, 216); Martha's black bathing suit is mentioned later (KQK, 224) and Franz's red turtle-neck sweater repeatedly alluded to (KQK, 155, 250, 269); only Dreyer does not conform to the picture: he wears a "blue jacket and gray pants" (KQK, 243).
- 69 S.B. Purdy, "Solus Rex:...", 385.
- 70 Here are a few examples of correspondences, repetitions, and patterns which show the interlacement between the life of Sebastian and the narrator, between the former's works and the latter's "life":
 Fatidic number 26: Sebastian's flat (34), his age at death (120), the year of his death 1935 (38, 172), hospital room (188), Dr. Starov's scrambled telephone number 51-93 (184), publication date of Sebastian's last book, The Doubtful Asphodel ("A man is dying, and he is the hero of the tale" [164]), is 1936 (24).
 Sebastian visits "Les Violettes" in Roquefort, where he believes (erroneously) his mother had died (17-8) - V. sits at the (death)bed of a wrong person (189-91).
 Sebastian wants to write a fictional biography (38) - V. also writes a fictional biography, i.e. RL.
 The fictional Mr. Siller in The Back of the Moon (97-8) - Mr. Silbermann (117 ff.) speaking of "the odder side of the moon" (123); both represent "the final [instance] of

Notes Chapter XIII

the 'research theme'" (97).

In The Doubtful Asphodel a Swiss scientist kills his mistress and himself in a hotel room (164) - a Swiss couple commits suicide in a hotel (116).

The Lady with the Dog (39) - Mme Lecerf and her black bulldog (143-4) - Sebastian's black bulldog (97).

The old chess player Schwarz and the orphan boy in The Doubtful Asphodel (164) - the chess player Black and the little boy (133-4).

The "fat Bohemian woman" with her "cheaply dyed hair" in The Doubtful Asphodel (164) - Lydia Bonemsky, "a fat elderly woman with waved bright orange hair" (143).

The sobbing old man and the little girl in The Doubtful Asphodel (164) - the funeral reception, the little girl and the old man (126).

Sevastian (179) - V (67).

- 71 E.g., E. Bernhard, "La thématique échiquéenne...", 39-47; A. Field, Nabokov, pp. 326-7; S.B. Purdy, "Solus Rex:...", 389-91; A. Appel, Jr., The Annotated Lolita, pp. lxviii-lxxi.

- 72 The theme also occurs in Pnin (86), The Defense (140), and Look at the Harlequins! (160); "Solus Rex" is the title of a novel fragment Nabokov wrote in 1939-40 (RB, 148-9); cf. A. Field's discussion (Nabokov, pp. 292-7).

- 73 For a more extended discussion of the chess theme in Pale Fire, see S.B. Purdy, "Solus Rex:...", 391-5.

- 74 E.g.: "The windows in the black castle went out in rows, files, and knight moves" (A, 72); "'Who cares for Suster-mans,' observed Lucette, with something of her uterine sister's knight move of specious response" (A, 383); "The house was dark except for three windows: two adjacent rectangles of light in the middle of the upper-floor row, d8 and e8, Continental notation...and another light just below at e7... We were playing a Blitz game: my opponent moved at once, lighting the vestibule fan at d6..." (LH, 91; cf. 92, 182); "but finally (like a chessplayer resigning after an abyss of meditation), she shook her head" (LH, 170); a balustrade of "carved wood with supports in the form of magnified chess pieces" (LH, 92). Cf. "a lantern moved, knightwise, to check him (BS, 7); "'Never heard of any passage,' muttered Odon with the annoyance of a chess player who is shown how he might have saved the game he has lost" (PF, 129); "ghost consequences comparable to the ghost toes of an amputee or to the fanning out of additional squares which a chess knight (that skip-space piece), standing on a marginal file, 'feels' in phantom extensions beyond the board, but which have no effect whatever on his real moves, on the real play" (PF, 276).

Notes Chapter XIII

- 75 Tony Tanner, City of Words. American Fiction 1950-70, p. 39.
- 76 Saul Bellow, Herzog (London, 1965), p. 314.
- 77 A number of such patterns are traced in the third chapter of Nabokov's autobiography. In an interview, Nabokov explains: "the combination and juxtaposition of remembered details is a main factor in the artistic process of reconstructing one's past. And that means probing not only one's personal past but the past of one's family in search of affinities with oneself, previews of oneself, faint allusions to one's vivid and vigorous Now" (SO, 186-7); cf. SM, 126 and SO, 187.
- 78 See Herbert Grabes, Speculum, Mirror und Looking-Glass. Kontinuität und Originalität der Spiegelmetapher in den Buchtiteln des Mittelalters und der englischen Literatur des 13. bis 17. Jahrhunderts (Buchreihe der Anglia, Bd. 16) (Tübingen, 1973).
- 79 "Lolita: The Springboard of Parody", 107 (The Annotated Lolita, p. 374).
- 80 Jacques Croisé, "Le cas Nabokov ou la blessure de l'exil", La revue des deux mondes, 16 (Aug. 15, 1959), 670.
- 81 E.g.: KOK, 13, 35, 38, 61, 64, 69, 74, 79, 85, 87, 92, 95, 98, 100, 103, 112, 136, 146, 147, 151, 155, 167, 184, 229, 237, 240, 254, 256; E, 26, 74, 90, 91-2, 97, 102, 103; LD, 33, 58-9, 60, 61, 69, 124, 195, 204; DS, 21-2, 23, 24, 25, 31, 34, 38, 55, 74, 75, 77, 80, 99, 111, 118, 127, 181, 182, 186, 187, 190, 193, 211, 212, 220; I, 85, 89-90, 122-3, 132; L, 22, 24, 45, 52, 103, 121, 124, 139, 219, 227, 284, 285, 296; PF, 33, 46, 70, 73, 89, 111, 120, 121, 135, 146, 161, 183, 193, 210, 242, 267, 278, 314, 351.
- 82 See, e.g., TT, 1-2, 3, 4, 5, 6-8, 12, 13, 17-8, 25, 32, 35-6, 46-7, 59 f., 69-70, 74-5, 96, 101.
- 83 Jorge Luis Borges, "Die verhüllten Spiegel", in Borges und Ich. Gedichte und Prosa, translated by Karl August Horst (München, 1963), p. 13 (see also Borges' poem "Die Spiegel", in Borges und Ich, pp. 58-61); cf. Emir Rodríguez-Moreno, "Symbols in Borges' Work", Modern Fiction Studies, 19:3 (Autumn 1973), 338.
- 84 Hermann expresses a similar view of mirrors when he muses: "mirrors: minus x minus = plus" (DS, 127).

Notes Chapter XIII

- 85 In "The Decay of Lying" (Intentions [1991]), Oscar Wilde maintains: "Life in fact is the mirror, and Art the reality." (The Artist as Critic. Critical Writings of Oscar Wilde, edited by Richard Ellmann [New York, 1969], p. 307).
- 86 See the remarks about God as the unsurpassable mirror in Herbert Grabes, Speculum, Mirror und Looking-Glass, pp. 74-5, 159.
- 87 Cf. I Corinthians 13:12: "For now we see through a glass darkly; but then face to face: now I know in part; but then shall I know even as also I am known."
- 88 Cf. "the swooning galaxies - those mirrors of infinite space" (BS, 60).
- 89 Cf. Harold Pinter's The Dwarfs (1960): "The point is, who are you? ... What you are, or appear to be to me, or appear to be to you, changes so quickly, so horrifyingly... You're the sum of so many reflections. How many reflections? Whose reflections? Is that what you consist of?" (Harold Pinter, A Slight Ache and Other Plays [London, 1968], p. 111-12).
- 90 E.g., Mark in "Details of a Sunset" (23), Hermann in Despair (29, 37-9), Cincinnatus in Invitation to a Beheading (13, 21, 26, 36, 62, 178, 206), or Krug in Bend Sinister (6, 39, 104-5).
- 91 References to Hermann's crime as an art are frequent (DS, 13, 131, 132-3, 181-2, 187, 188, 201-2, 204).
- 92 This is repeatedly stressed, see, e.g., DS, 17, 19, 25, 27, 39, 60-7, 85, 108, 151, 161, 182, 196.
- 93 Stanley E. Hyman, "Nabokov's Distorting Mirrors", New Leader, 49 (May 9, 1966), 12.
- 94 Andrew Field, Nabokov, p. 78.
- 95 See Charles Nicol, "The Mirrors of Sebastian Knight", in Nabokov (ed. L.S. Dembo), pp. 85-94.
- 96 For further discussions of the mirror motif in Nabokov's fiction, see A. Field, Nabokov, pp. 78-9, 237, 309; A. Appel, Jr., "Lolita: The Springboard of Parody", pp. 106-108 (The Annotated Lolita, p. 374); Nils Åke Nilsson, "A Hall of Mirrors: Nabokov and Olesha", Scando-Slavica, 15 (1969), 5-12; Robert Alter, "Invitation to a Beheading: Nabokov and the art of politics", TriQuarterly, 17 (Winter 1970), 50-52, 57; Stanley E. Hyman, "The Handle: Invitation

Notes Chapter XIII

- to a beheading and Bend Sinister", TriQuarterly, 17 (Winter 1970), 71; Tony Tanner, City of Words, pp. 36-7; Howard Fink, "The Ambiguous Mirrors of Nabokov", Canadian Slavic Studies, 5:1 (Spring 1971), 85; Julia Bader, Crystal Land. Artifice in Nabokov's English Novels (Berkeley, 1972), pp. 157-62; Robert Alter, "Mirrors for Immortality", Saturday Review, 55 (Nov. 11, 1972), 74; B. A. Mason, Nabokov's Garden, pp. 5-7.
- The mirror is often discussed in connection with the double or doppelgänger motif, e.g., B.A. Mason, Nabokov's Garden, p. 9; Robert C. Williams, "Memory's Defense: The Real Life of Vladimir Nabokov's Berlin", Yale Review, 60 (Winter 1971), 246-7; J. Bader, Crystal Land, pp. 136 ff.; Claire Rosenfield, "Despair and the Lust for Immortality", in Nabokov (ed. L.S. Dembo), pp. 66 ff.
- 97 Cf. Fritz Husner, Leib und Seele in der Sprache Senecas (Philologus, Supplementband XVII, Heft 3) (Leipzig, 1924), especially pp. 21-41.
- 98 See John Erskine Hankins, Shakespeare's Derived Imagery. (Lawrence, Kansas, 1953), pp. 147-9.
- 99 Speaking about Sirin's works in his 1951 version of Speak, Memory, Nabokov writes: "His best works are those in which he condemns his people to the solitary confinement of their souls." (quoted by Page Stegner, Escape Into Aesthetics, p. 25).
- 100 Isaac Bashevis Singer, "Yes...", Esquire, December 1974, 96.
- 101 Julian Moynahan, Vladimir Nabokov (University of Minnesota Pamphlets on American Writers, 95) (Minneapolis, 1971), pp. 10-14.
- 102 Saul Bellow, Herzog (London, 1965), p. 314.
- 103 Cp. cit., p. 303.
- 104 Op. cit., p. 272-3.
- 105 The way the quotation marks are used in this passage [not marked here to avoid confusion] indicates that the distinction between Fyodor's and Delalande's thoughts (and their expression) is consciously blurred, since the quotation marks are twice left out; the same "erroneous" punctuation is found in the English edition of The Gift (London: Weidenfeld & Nicolson, 1963), p. 294.
- 106 "I travel through life in a space helmet", says Nabokov in conversation with Herbert Gold ("The Artist in Pursuit of Butterflies", Saturday Evening Post, February 11, 1967, 82, 85.

Notes Chapter XIII

- 107 Madness: The son of the elderly couple in "Signs and Symbols", Luzhin (DF), Krug (ES), Kinbote (PF), Aqua (A); several characters are threatened by madness, e.g., the narrator of "That in Aleppo Once...", Hermann (DS), Humbert (L), and the narrator of Look at the Harlequins!. Suicide: The heroes of "A Matter of Chance" and The Defense (both called Luzhin), the son of the elderly couple in "Signs and Symbols", Yasha (G), and Lucette and Aqua (A); intimated is the suicide of Ivan Ivanovich (CCL) and Kinbote (PF; cf. SO, 74). The attempted "suicide" of Smurov may perhaps also be mentioned in this context.
- 108 Julian Moynahan, Vladimir Nabokov, pp. 10-11.
- 109 Cf. the article by L.L. Loe, "Vladimir Nabokov's Great Spiral of Being", Western Humanities Review, 18:3 (Summer 1964), 225-36.
- 110 In an interview (P. Dommergues, "Entretien avec Vladimir Nabokov") Nabokov says: "Il me semble que dans l'art littéraire il n'y a pas de forme privilégiée, au niveau de la composition. On peut parler d'une spirale, d'une certaine structure, mais ce sont des métaphores..." (99). In his autobiography, the idea of the spiral has an artistic function, but "a peu de sens en dehors du livre" (94).
- 111 In his "Foreword" to Glory, Nabokov points out that art does not offer an escape, but is only "a cleaner cell on a quieter floor" (GL, xiii).
- 112 In regard to his susceptibility to colored hearing, Nabokov writes: "The confessions of a synesthete must sound tedious and pretentious to those who are protected from such leakings and drafts by more solid walls than mine are" (SM, 35; my italics).
- 113 Vladimir Nabokov, "How I Love You" (1934) in P&P, 81.
- 114 For further discussion of this theme, see A. Field, Nabokov, p. 326 f.; A. Appel, Jr., The Annotated Lolita, pp. xx, lli; A. Appel, Jr., Nabokov's Dark Cinema (New York, 1974), pp. 215 ff. and 223 ff.; J. Moynahan, Vladimir Nabokov, p. 34 f.
- 115 Artur Schopenhauer, Die Welt als Wille und Vorstellung (Bibliothek der Philosophen, Bd. 3), edited by Ludwig Berndt, vol. I (München, 1912), pp. 19-22.
- 116 Pascal, Pensées, edited by Michel Autrand (Sélection Littéraire Bordas) (Paris, 1966), no. 434 (ed. Brunschvicg) or no. 246 (ed. Lafuma), p. 140.

Notes Chapter XIII

- 117 In a 1939 review of the novel, Petr Bitsilli drew attention to the life-is-a-dream theme (quoted by Ludmila A. Foster, "Nabokov in Russian Emigré Criticism", in A Book of Things About Vladimir Nabokov [ed. C.R. Proffer], p. 47).
- 118 Cf. "Fame", l. 124 (P&P, 113), G, 340; P, 58.
- 119 Quoted by A. Field, Nabokov, p. 79.
- 120 See the dreams in D, 20; M, 37; T, 117-8; KQK, 20-21, 74-5, 76, 202-3; AU, 33-4; E, 73, 74, 87-9; GL, 16; LD, 17; DS, 106-7; SF, 22; G, 364-7; LI, 82-3; RL, 176-8; BS, 61-5, 80-82; SM, 215; L, 55-6, 256; P, 84-6, 109-110; SL, 139; PF, 60, 111; A, 359-64, 480-81, 520-21; TT, 59-60; LH, 102-3, 169.
- 121 Nabokov's dream producers are repeatedly found arranging the props and scenery for the staging of the characters' dreams, e.g., GL, 85; G, 54, 190-91; LI, 82-3; RL, 176; ES, 61, 62, 64; SM, 130; SL, 139; L, 56; A, 359; LH, 102.
- 122 Nabokov's aversion to Freud is at evidence in almost all the prefaces to the translations of his Russian works; additional digs can be found in his fictional works; Freud's interpretation of dreams is rejected, for example in DS, 32, SM, 20, A, 363, 510; see also "The Master of Versatility", Life, November 20, 1964, 68 and M, xiii.
- 123 See John Erskine Hankins, Shakespeare's Derived Imagery, pp. 20 ff.; Hankins refers to G.L. Kittredge's edition of As You Like It and R. Helm's Lucian und Menipp; both sources offer valuable evidence (William Shakespeare, As You Like It, ed. by George L. Kittredge [Boston, 1939], pp. xvii-xix and Rudolf Helm, Lucian und Menipp [Leipzig and Berlin, 1906], pp. 46-53).
- 124 Ernst Robert Curtius, Europäische Literatur und lateinisches Mittelalter (Bern, 1973), "§ 5. Schauspielmetaphern", pp. 148-54.
- 125 E.g., "I hold the world but as the world, Gratiano, / A stage, where every man must play a part, / And mine a sad one" (The Merchant of Venice, I.1.77f.); "All the world's a stage, / And all the men and women merely players; / They have their exits and their entrances, / And one man in his time plays many parts..." (As You Like It, II.7.139f.); "When we are born, we cry that we are come / To this great stage of fools" (King Lear, IV.3.182f.); "Life's but a poor player, / That struts and frets his hour upon the stage" (Macbeth, V.5.24f.); "Like a dull actor now / I have forgot my part, and I am out, / Even to a full disgrace" (Coriolanus, V.3.40f.).

Notes Chapter XIII

- 126 Quoted by D.C. Muecke, The Compass of Irony (London, 1969), p. 222.
- 127 See above, chapter XII, especially pp. 295-6; the reader is referred again to D.C. Muecke's study The Compass of Irony, especially pp. 220-228.
- 128 A number of examples clearly show the connection between memory and the projection of pictures (see also "magic lanterns", mentioned above, p. 346 and the references in footnote 5):
- Houses have crumbled in my memory as soundlessly as they did in the mute films of yore... (SM, 95)
- Even now...my heart sinks when I summon up that strange recollection... It was then that a whole wall of my life crumbled, quite noiselessly, as on the silent screen (E, 20-21)
- I run it before my eyes like a strip of cinematic film (SL, 142)
- nothing prevented me from repeating a performance that affected her as little as if she were a photographic image rippling upon a screen (L, 64)
- I failed - and still fail - to rerun his life on my private screen (DS, 54)
- ... - but my reel is going too fast (AP, 63)
- For me, their entire existence has been merely a shimmer on a screen (E, 91)
- by projecting thus on the screen of my mind those stylized images... (LH, 154)
- ... - shadowy figures on a briefly lit screen (LH, 175)
- I was able...to rerun the actual images of those cards [the index cards on which he writes his books] you read: they were projected on the screen of my fancy... (LH, 234)
- [memories of Sebastian] no more than sundry bits of cinema-film cut away by scissors and having nothing in common with the essential drama (RL, 17).
- Cf. Carl R. Proffer, Keys to Lolita (Bloomington, 1968), pp. 109-110.
- 129 KOK, 48, 52, 54, 99, 132, 137, 147, 198, 199, 215, 216.
- 130 Alfred Appel, Jr., "Nabokov's dark cinema: a diptych", TriQuarterly, 27 (Spring 1973), 199.
- 131 Dabney Stuart, "Laughter in the Dark: dimensions of parody", TriQuarterly, 17 (Winter 1970), 74 (72-95).

Notes Chapter XIII

- 132 A. Appel, Jr., "Nabokov's dark cinema...", 215.
- 133 The two articles by Alfred Appel, Jr., dealing with "cinematic" aspects of Nabokov's works (in the widest sense) (i.e., "Nabokov's dark cinema..." and "Tris: ram in Movie-love: Lolita at the Movies", Russian Literature TriQuarterly, 7 [Winter 1974], 343-88 [repr. in A Book of Things, ed. C.R. Proffer, pp. 123-70]) are contained in Appel's book Nabokov's Dark Cinema (New York, 1974) which offers numerous interesting insights about films in general and Nabokov's use of films and film techniques in particular.
- 134 Cf. Vladislav Khodasevich, "On Sirin" (1937), repr. in TriQuarterly, 17 (Winter 1970), 97-8; Dabney Stuart, "All the Mind's a Stage", University of Windsor Review, 4:2 (1969), 1-24; Robert Alter, "Invitation to a Beheading...", 43.
- 135 I, 11, 12, 18, 26, 27, 31, 32, 50, 61-3, 68-9, 82, 86, 105, 110, 117, 118, 120, 122, 129-30, 142, 145, 146, 163, 189, 191, 194, 195, 197, 198, 199, 200-208.
- 136 Here, too, there are parallels with Vasilii Ivanovich's yearning for "some wonderful, tremulous happiness" (CCL, 90) and "tender well-meaning beauty" (CCL, 92), for a world where "life would be at last what he had always wished it to be" (CCL, 97). Invitation to a Beheading and "Cloud, Castle, Lake" were written in the middle 1930's.
- 137 Among the professional and amateur actors are Lik (LI), Hermann (DS), Lolita (L), Prin (P), Ada and Marina (A), and a number of secondary characters.
- 138 Europäische Literatur und lateinisches Mittelalter, pp. 314-44.
- 139 The Complete Poetical Works of Byron, edited by Paul E. More (Cambridge, Mass., 1933), p. 1.
- 140 Isaac Bashevis Singer, "Yes...", Esquire, December 1974, 253-4; the same idea is repeatedly alluded to in Jorge Luis Borges' essay "The Mirror of Enigmas" in regard to the writings of Léon Bloy (Labyrinths. Selected Stories and Other Writings [Harmondsworth, 1970], pp. 244, 245-247).
- 141 Asked about his view of the meaning of life, Nabokov replied, pointing to the edited typescript of his Poems and Problems: "For solutions see p. 000... In other words: Let us wait for the page proof" (SO, 176).
- 142 Quoted by A. Field, Nabokov, p. 62.

Notes Chapter XIII

- 143 The king, in Shakespeare's Henry IV, Pt. II, exclaims:
"O God, that one might read the book of fate" (III.1.45).
- 144 The narrator writes that Lucette "tore her blank life in two" (A, 492), referring both to her tearing up the empty sheet of paper of a planned suicide note and to her destroying her empty life.
- 145 It is also conceivable that the foolscap Nabokov refers to is covered with writing, which would obscure the underlying watermark even more thoroughly.
- 146 The Poems of Algernon Charles Swinburne, vol. I: Poems and Ballads (London, 1912), stanza 24 (p. 109).
- 147 In his semi-dream, it seems to Cincinnatus that Emmie "or someone else was endlessly folding some shiny fabric, taking it by the corners and folding, and stroking it with the palm, and folding it again" (I, 137-8), a premonition of the timeless there (I, 85) for which he longs.

Bibliography

I. Primary Sources

1. Nabokov

1.1 Fictional Prose, Poetry, and Drama

Mary (New York: McGraw-Hill, 1970).

King, Queen, Knave (New York: McGraw-Hill, 1968).

The Defense (New York: Capricorn Books, 1970).

The Eye (London: Weidenfeld and Nicolson, 1966).

Glory (London: Weidenfeld and Nicolson, 1972).

Laughter in the Dark (Norfolk, Conn.: New Directions Books, 1960).

Despair (London: Weidenfeld and Nicolson, 1966).

The Waltz Invention. A Play in Three Acts (New York: Pocket Books, 1967).

Invitation to a Beheading (London: Weidenfeld and Nicolson, 1960).

The Gift (New York: Capricorn Books, 1970).

"Softest of Tongues", *The Atlantic Monthly*, 168 (December 1941), 765.

The Real Life of Sebastian Knight (London: Weidenfeld and Nicolson, 1960).

Nine Stories (Norfolk, Conn.: New Directions Books, 1947).

Bibliography

- Bend Sinister (New York: H. Holt, 1947).
- "First Poem", Partisan Review, 16 (September 1949), 885-894.
- Speak, Memory. An Autobiography Revisited (London: Weidenfeld and Nicolson, 1967).
- Lolita [The Annotated Lolita, edited by Alfred Appel, Jr.] (New York: McGraw-Hill, 1970).
- Pnin (London: Heinemann, 1957).
- Nabokov's Dozen. Thirteen Stories (New York: Avon Books, 1973).
- Poems (New York: Doubleday & Co., 1959).
- Pale Fire (New York: Putnam's Sons, 1962).
- Nabokov's Quartet (New York: Phaedra, 1966).
- Nabokov's Congeries, selected with an introduction by Page Stegner (New York: Viking, 1968).
- Ada or Ardor: A Family Chronicle (New York: McGraw-Hill, 1969).
- Poems and Problems (New York: McGraw-Hill, 1970).
- Transparent Things (New York: McGraw-Hill, 1972).
- "A Russian Beauty" and Other Stories (New York: McGraw-Hill, 1973).
- Lolita. A Screenplay (New York: McGraw-Hill, 1974).
- Look at the Harlequins! (New York: McGraw-Hill, 1974).
- "Tyrants Destroyed" and Other Stories (New York: McGraw-Hill, 1975).
- "Details of a Sunset" and Other Stories (New York: McGraw-Hill, 1976).

Bibliography

1.2 Non-Fictional Prose

"Pouchkine ou le vrai et le vraisemblable", La nouvelle revue française, March 1937, 362-378.

"The Art of Translation", The New Republic, 105 (August 4, 1941), 160-162. X

Nikolai Gogol (Norfolk, Conn.: New Directions Books, 1944).

"The Nearctic Members of the Genus Lycæides Hübner", Bulletin of the Museum of Comparative Zoology, 101 (February 1949), 480-541.

"On a Book Entitled Lolita", repr. in The Annotated Lolita, edited by Alfred Appel, Jr. (New York: McGraw-Hill, 1970), pp. 313-319. X

"The Servile Path", in On Translation, edited by Reuben A. Brower (New York: Oxford University Press, 1966), pp. 97-110. X

The Song of Igor's Campaign. An Epic of the Twelfth Century, translated from Old Russian (London: Weidenfeld and Nicolson, 1961).

Eugene Onegin. A Novel in Verse by Aleksandr Pushkin, translated from the Russian, with a Commentary (Bollingen Series, LXXII), 4 volumes (New York: Pantheon Books, 1964).

"Anniversary Notes", a 15-page supplement to TriQuarterly, 17 (Winter 1970).

"Inspiration", Saturday Review of the Arts, 1:1 (January 6, 1973), 30-32.

Strong Opinions (New York: McGraw-Hill, 1973).

Bibliography

2. Other Primary Sources

- Barthelme, Donald, City Life (New York: Bantam Books, 1971).
- Borges, Jorge Luis, Borges und Ich. Gedichte und Prosa, translated by Karl August Horst (München, 1963).
- Borges, Jorge Luis, Labyrinths. Selected Stories and Other Writings, edited by Donald A. Yates and James E. Irby (Harmondsworth: Penguin Books, 1970).
- Bellow, Saul, Herzog (London, 1965).
- The Complete Poetical Works of Byron, edited by Paul E. More (Cambridge, Mass., 1933).
- Byron: Selected Prose, edited by Peter Gunn (Harmondsworth, 1972).
- Carroll, Lewis, Through the Looking-Glass (New York: Centennial Edition, 1965).
- Oeuvres Complètes Illustrées de Gustave Flaubert. Correspondance, vol. II (1853-63), edited by M. René Descharmes (Paris, 1923).
- Joyce, James, Finnegans Wake (London, 31964).
- Joyce, James, Ulysses (Harmondsworth: Penguin Modern Classics, 1968).
- Mann, Thomas, Sämtliche Erzählungen (Frankfurt, 1963).
- Nash, Ogden, Verses From 1929 On (Boston, 1959).
- Pascal, Blaise, Pensées (Sélection littéraire Bordas), edited by Michel Autrand (Paris, 1966).
- Pinter, Harold, "A Slight Ache" and Other Plays (London, 21968).
- The Poems of Alexander Pope (One-volume edition of the Twickenham text), edited by John Butt (London, 1968).

Bibliography

The Riverside Shakespeare, edited by G. Blakemore Evans
et alii (Boston, 1974).

The Poems of Algernon Charles Swinburne, vol. I: Poems
and Ballads (London, 1912).

Uddike, John, Pigeon Feathers (Greenwich, Conn. :Fawcett
Premier, 1963).

II. Reference Works

1. Dictionaries

The Compact Edition of the Oxford English Dictionary
(OED)(reprint of the 1933 twelve-volume edition),
2 vols. (New York: Oxford University Press, 1973).

New Standard Dictionary of the English Language (NSD),
edited by Isaac K. Funk (New York, 1963).

The Random House Dictionary of the English Language
(RHD), edited by Jess Stein (New York, 1966).

The Shorter Oxford English Dictionary on Historical
Principles (SOED), edited by C.T. Onions (Oxford,
31968).

Webster's Third New International Dictionary of the
English Language (WID), edited by Philip B. Gove et
alii (Springfield, Mass., 1971).

The American Heritage Dictionary of the English Lan-
guage (AHD), edited by William Morris (Boston,
41973).

Dictionary of American Slang (DAS), edited and compiled
by Harold Wentworth and Stuart Berg Flexner, second
supplemented edition (New York, 1975).

2. Handbooks

Abrams, M.H., A Glossary of Literary Terms (New York,
31971).

Bibliography

Shipley, Joseph T., ed., Dictionary of World Literature (Totowa, N.J., 21968).

Preminger, Alex, ed., Princeton Encyclopedia of Poetry and Poetics, second enlarged edition (Princeton, 1974).

The Oxford Companion to Classical Literature, edited by Sir Paul Harvey (Oxford, 1940).

3. Nabokov Bibliographies

Zimmer, Dieter E., Vladimir Nabokov. Bibliographie des Gesamtwerks (Reinbek, 21964).

Field, Andrew, Nabokov. A Bibliography (New York, 1973).

Bryer, Jackson R. and Thomas J. Bergin, Jr., "A Checklist of Nabokov Criticism in English", in L.S. Dembo, ed., Nabokov. The Man and His Work (Madison, 1967), pp. 228-274.

III. Secondary Literature

1. Book Publications

1.1 Nabokov (including some special numbers of periodicals)

Appel, Alfred, Jr., ed., The Annotated Lolita (New York, 1970).

Appel, Alfred, Jr., and Charles Newman, eds., Nabokov. Criticism, reminiscences, translations and tributes (London: Weidenfeld and Nicolson, 1971) [see Tri-quarterly, 17 (1970)].

Appel, Alfred, Jr., Nabokov's Dark Cinema (New York, 1974).

Bibliography

- L'Arc, 24 (1964), numéro special: "Nabokov" (100 pp.).
- Bader, Julia, Crystal Land. Artifice in Nabokov's English Novels (Berkeley, 1972). ✓
- Dembo, L.S., ed., Nabokov. The Man and His Work (Madison, 1967) [see Wisconsin Studies (Spring 1967)].
- Field, Andrew, Nabokov. His Life in Art (Boston, 1967).
- Fowler, Douglas, Reading Nabokov (Ithaca, N.Y., 1974).
- Geste (University of Leeds), 4:5 (March 12, 1959) "Lolita Special Issue" (20 pp.).
- Grabes, Herbert, Erfundene Biographien. Vladimir Nabokovs englische Romane (Tübingen, 1975).
- Lokrantz, Jessie Thomas, The Underside of the Weave: Some Stylistic Devices Used by Vladimir Nabokov (Acta Universitatis Upsaliensis, Studia Anglistica Upsaliensia, 11) (Uppsala, 1973).
- Mason, Bobbie Ann, Nabokov's Garden. A Guide to Ada (Ann Arbor, 1974). ✕
- Moynahan, Julian, Vladimir Nabokov (University of Minnesota Pamphlets on American Writers, 96) (Minneapolis, 1971).
- Proffer, Carl R., Keys to Lolita (Bloomington, 1968).
- Proffer, Carl R., ed., A Book of Things About Vladimir Nabokov (Ann Arbor, 1974).
- Rowe, W.W., Nabokov's Deceptive World (New York, 1971).
- Saturday Review of the Arts, 1:1 (January 6, 1973), with a special focus on Nabokov (pp. 24, 30-45).
- Stegner, Page, Escape Into Aesthetics. The Art of Vladimir Nabokov (New York, 1966). ✕
- TriQuarterly, 17 (Winter 1970), special number for Vladimir Nabokov on his seventieth birthday (375 pp.) [see Appel & Newman, eds., Nabokov (identical pagination!)]].

Bibliography

Wisconsin Studies in Contemporary Literature, 8 (Spring 1967), Nabokov special number [see Dembo, ed., Nabokov. The Man and His Work].

1.2 General Works

Adams, Valerie, An Introduction to Modern English Word-formation (English Language Series, 7) (London, 1973).

Böckmann, Paul, ed., Stil- und Formprobleme in der Literatur (Vorträge des VII. Kongresses der Internationalen Vereinigung für moderne Sprachen und Literaturen in Heidelberg) (Heidelberg, 1959).

Booth, Wayne C., A Rhetoric of Irony (Chicago, 1974).

Burgess, Anthony, Joysprick. An Introduction to the Language of James Joyce (London, 1973).

Chatman, Seymour, ed., Literary Style: A Symposium (London, 1971).

Chatman, Seymour and Samuel R. Levin, eds., Essays on the Language of Literature (Boston, 1967).

Corbett, E.P.J., Classical Rhetoric for the Modern Student (New York, 1965).

Curtius, Ernst Robert, Europäische Literatur und lateinisches Mittelalter (Bern, ⁸1973).

Davie, Donald, The Language of Science and the Language of Literature, 1700-1740 (Newman History and Philosophy of Science Series, 13) (London, 1963).

Empson, William, Seven Types of Ambiguity (Norfolk, Conn., ²1947).

Farb, Peter, Word Play. What Happens When People Talk (New York: Bantam Books, 1975).

Bibliography

- Feinberg, Leonard, Introduction to Satire (Ames, Iowa, 1967).
- Field, Andrew, ed., The Completion of Russian Literature (Harmondsworth, 1973).
- Frye, Northrop, ed., Sound and Poetry (English Institute Essays, 1956) (New York, 1957).
- Gordon, Ian A., The Movement of English Prose (English Language Series, 1) (London, 1966).
- Grabes, Herbert, Speculum, Mirror und Looking-Glass. Kontinuität und Originalität der Spiegelmotapher in den Buchtiteln des Mittelalters und der englischen Literatur des 13. bis 17. Jahrhunderts (Buchreihe der Anglia, 16) (Tübingen, 1973).
- Grammont, Maurice, Le vers français. Ses moyens d'expression, son harmonie (Paris, ²1913).
- Grammont, Maurice, Traité de phonétique (Paris, ³1946).
- Grassi, Ernesto, Kunst und Mythos (Hamburg, 1957).
- Groom, Bernard, A Short History of English Words (London, 1934).
- Hankins, John Erskine, Shakespeare's Derived Imagery (Lawrence, Kansas, 1953).
- Hass, Hans-Egon and Gustav-Adolf Mohrlüder, eds., Ironie als literarisches Phänomen (Neue wissenschaftliche Bibliothek, 57) (Köln, 1973).
- Helm, Rudolf, Lucian und Menipp (Leipzig & Berlin, 1905).
- Huizinga, J., Homo Ludens. Versuch einer Bestimmung des Spielelements der Kultur (Amsterdam, ³1940).
- Husner, Fritz, Leib und Seele in der Sprache Senecas (Philologus, Supplementband XVII, Heft 3) (Leipzig, 1924).

Bibliography

- Jespersen, Otto, Language. Its Nature, Development and Origin (London, 1922).
- Kreutzer, Eberhard, Sprache und Spiel im "Ulysses" von James Joyce (Studien zur englischen Literatur, 2) (Bonn, 1969).
- Kreuzer, Helmut and Rul Gunzenhäuser, eds., Mathematik und Dichtung. Versuche zur Frage einer exakten Literaturwissenschaft (München, 21967).
- Langacker, Ronald W., Language and Its Structure. Some Fundamental Linguistic Concepts (New York, 21973).
- Leech, Geoffrey, A Linguistic Guide to English Poetry (English Language Series, 4) (London, 1969).
- Lotman, Jurij M., Die Analyse des poetischen Textes (Kronberg, 1975).
- Mardermott, M.M., Vowel Sounds in Poetry. Their Music and Tone-Colour (Psyche Monographs, 13) (London, 1940).
- Mahood, M.M., Shakespeare's Wordplay (London, 1957).
- Marchand, Hans, The Categories and Types of Present-Day English Word-Formation. A Synchronic-Diachronic Approach (München, 21969).
- McLuhan, Marshall, Understanding Media. The Extensions of Man (London, 1973).
- Muecke, D.C., The Compass of Irony (London, 1969).
- Muecke, D.C., Irony (The Critical Idiom, 13) (London, 1970).
- Murry, J. Middleton, The Problem of Style (Oxford, 1967; 11922).
- Nowotny, Winifred, The Language Poets Use (London, 21965).
- Plett, Heinrich, Textwissenschaft und Textanalyse. Semiotik, Linguistik, Rhetorik (Heidelberg, 1975).

Bibliography

- Ransom, John Crowe, The World's Body (New York, 1938).
- Read, Herbert, English Prose Style (London, 1952).
- Richards, I.A., The Philosophy of Rhetoric (New York, 1936).
- Schopenhauer, Artur, Die Welt als Wille und Vorstellung (Bibliothek der Philosophen, Bd. 3), edited by Ludwig Berndt, vol. I (München, 1912).
- Sebeok, Thomas A., ed., Style in Language (New York, 1960).
- Strelka, Joseph, ed., Patterns of Literary Style (University Park, 1971).
- Strunk, William, Jr. (and E.B. White), The Elements of Style (New York, 2nd revised edition, 1972).
- Ullmann, Stephen, The Principles of Semantics (Glasgow, 1951).
- Ullmann, Stephen, Semantics. An Introduction to the Science of Meaning (Oxford, 1962).
- Ullmann, Stephen, Language and Style (Oxford, 1964).
- Wellek, René and Austin Warren, Theory of Literature (Harmondsworth, ³1963).
- Wetherill, P.M., The Literary Text: An Examination of Critical Methods (Language and Style Series, 15) (Oxford, 1974).
- Wheelwright, Philip, Metaphor and Reality (Bloomington, 1962).
- Whitelock, Dorothy, The Beginnings of English Society (A Pelican History of England, 2) (Harmondsworth, 1952).
- The Artist as Critic. Critical Writings of Oscar Wilde, edited by Richard Ellmann (New York, 1969).
- Wimsatt, W.K., Jr., The Verbal Icon. Studies in the Meaning of Poetry (Lexington, 1954).

Bibliography

2. Individual Articles (Nabokov and General)

- Anonymous, "Lolita's Creator - Author Nabokov, a 'Cosmic Joker'", Newsweek, June 25, 1962, 51-54.
- Adams, Robert Martin, "Passion Among the Polyglots", The Hudson Review, 22:4 (Winter 1969-70), 717-724.
- Alter, Robert, "Nabokov's Ardor", Commentary, 48 (August 1969), 47-50.
- Alter, Robert, "Invitation to a Beheading: Nabokov and the art of politics", TriQuarterly, 17 (1970), 41-59.
- Alter, Robert, "Mirrors for Immortality", Saturday Review, 55 (Nov. 11, 1972), 72-74, 76.
- Amis, Kingsley, "She was a Child and I was a Child" (1959), repr. in Karl Miller, ed., Writing in England Today. The Last Fifteen Years (Harmondsworth, 1968), pp. 71-77.
- Anderson, Quentin, "Nabokov in Time", New Republic, 154: 23 (June 4, 1966), 23-28.
- Andreyev, Nikolay, "On Vladimir Sirin" (1930), repr. in Andrew Field, comp., The Completion of Russian Literature (Harmondsworth, 1973), pp. 231-238.
- Appel, Alfred, Jr., "Lolita: The Springboard of Parody", in L.S. Dembo, ed., Nabokov (Madison, 1967), pp. 106-143.
- Appel, Alfred, Jr., "Vladimir Nabokov", Contemporary Literature, 9 (Spring 1969), 236-245.
- Appel, Alfred, Jr., "Nabokov's Puppet Show", in Jerome Charyn, ed., The Single Voice. An Anthology of Contemporary Fiction (London, 1969), pp. 76-95.
- Appel, Alfred, Jr., "Ada described", TriQuarterly, 17 (1970), 160-186.

Bibliography

- Appel, Alfred, Jr., "Nabokov's dark cinema: a diptych", TriQuarterly, 27 (Spring 1973), 196-273.
- Appel, Alfred, Jr., "Tristram in Movieland: Lolita at the Movies", Russian Literature TriQuarterly, 7 (Winter 1974), 343-388; repr. in Carl R. Proffer, ed., A Book of Things About Vladimir Nabokov (Ann Arbor, 1974), pp. 123-170.
- Beardsley, Monroe, "The Language of Literature", in Seymour Chatman and Samuel R. Levin, eds., Essays on the Language of Literature (Boston, 1967), pp.283-295.
- Bernhard, Edmond, "La thématique échiquéenne de Lolita", L'Arc, 24 (1964), 39-47.
- Bodenstein, Jürgen, "Vladimir Nabokov: 'Spring in Fialta' (1947)", in Peter Freese, ed., Die amerikanische Short Story der Gegenwart. Interpretationen (Berlin, 1976), pp. 90-100.
- Bok, Sissela, "Redemptior Through Art in Nabokov's Ada", Critique. Studies in Modern Fiction, 12:3 (1970), 110-120.
- Breit, Harvey, "Talk with Mr. Nabokov", The New York Times Book Review, July 1, 1951, 17.
- Brenner, Conrad, "Nabokov: The Art of the Perverse", The New Republic, 138:25 (June 23, 1958), 18-21.
- Brown, Clarence, "Nabokov's Pushkin and Nabokov's Nabokov", in L.S. Dembo, ed., Nabokov (Madison, 1967), pp. 195-208. X
- Burgess, Anthony, "Pronounced Vla-DEEM-ear Nah-BOAK-off", The New York Times Book Review, July 2, 1967, 1, 20.
- Butler, Diana, "Lolita Lepidoptera", New World Writing, 16 (1960), 58-84.
- Campbell, Felicia Florine, "A Princedom By the Sea", Lock Haven Review, 10 (1968), 39-46.

Bibliography

- Carroll, William, "Nabokov's Signs and Symbols", in C. R. Proffer, ed., A Book of Things About Vladimir Nabokov (Ann Arbor, 1974), pp. 203-217.
- Chester, Alfred, "Nabokov's Anti-Novel", Commentary, 34 (November 1962), 449-451.
- Clarke, Gerald, "Checking in With Vladimir Nabokov", Esquire, 84:1 (July 1975), 67-69, 131, 133.
- Coleman, John, "Nabokov", The Spectator, Nov. 6, 1959, 619.
- Croisé, Jacques, "Le cas Nabokov ou la blessure de l'exil", La revue des deux mondes, 16 (August 15, 1959), 663-674.
- Darkbloom, Vivian [pseud. Vladimir Nabokov], "Notes to Ada", appended to Vladimir Nabokov, Ada or Ardor. A Family Chronicle (Harmondsworth, 1970), pp. 463-477.
- X Davis, Douglas M., "On the Banks of Lake Lemán. Mr. Nabokov Reflects on Lolita and Onegin", The National Observer, June 29, 1964, 17.
- de Jonge, Alex, "Figuring Out Nabokov", Times Literary Supplement, May 16, 1975, 526-527.
- Felpech, Jeanine, "Nabokov à Paris", Les nouvelles littéraires, October 29, 1959; 2.
- de Rougement, Denis, "Nouvelles métamorphoses de Tristan", in his Les mythes de l'amour (Collection idées) (Paris, 1961), esp. pp. 53-64.
- Dillard, R.H.W., "Not Text, But Texture: The Novels of Vladimir Nabokov", The Hollins Critic, 3:3 (June 1966), 1-12.
- Dommergues, Pierre, "Entretien avec Vladimir Nabokov", Les langues modernes, 62 (1968), 92-102.
- Duffy, Martha, "I Have Never Seen a More Lucid, More Lonely, Better Balanced Mad Mind than Mine", Time May 23, 1969, 82-83.

Bibliography

- Dupee, F.W., "The Coming of Nabokov", in his "The King of the Cats" and Other Remarks on Writers and Writings (New York, 1965), pp. 117-141.
- Enright, D.J., "Nabokov's Way", The New York Review of Books, Nov. 3, 1966, 3-4.
- Feifer, George, "Vladimir Nabokov. An Interview", Saturday Review, Nov. 27, 1976, 20-24, 26.
- Fink, Howard, "The Ambiguous Mirrors of Nabokov", Canadian Slavic Studies, 5:1 (Spring 1971), 85-99.
- Fleischauer, John F., "Simultaneity in Nabokov's Prose Style", Style, 5 (1971), 57-69.
- Foster, Ludmila A., "Nabokov in Russian Emigré Criticism", in C.R. Proffer, ed., A Book of Things About Vladimir Nabokov (Ann Arbor, 1974), pp. 42-53.
- Friesel, Uwe, "Marginalien", in Vladimir Nabokov, Fahles Feuer [Pale Fire], transl. by U. Friesel (Hamburg, 1968), pp. 99-111.
- Fucks, Wilhelm, "Possibilities of Exact Style Analysis", in J. Strelka, ed., Patterns of Literary Style (University Park, 1971), pp. 51-76.
- Gardner, Thomas, "Vladimir Nabokov", Studium Generale, 21:1 (1968), 94-110.
- Garnham, Nicholas, "The Strong Opinions of Vladimir Nabokov", The Listener, Oct. 10, 1968, 463-464. X
- Gerschenkorn, Alexander, "A Manufactured Monument?", Modern Philology, 63 (1966), 336-347.
- Gilliatt, Penelope, "Nabokov", Vogue, Dec. 1966, 224, 229, 279-281.
- Girodias, Maurice, "A Sad, Ungraceful History of Lolita", in The Olympia Reader, ed. by M. Girodias (New York, 1965), pp. 520-532.

Bibliography

- Gold, Herbert, "The Artist in Pursuit of Butterflies", Saturday Evening Post, Feb. 11, 1967, 81-85.
- X Graves, Robert, "Language Levels", Encounter, 26:5 (May 1966), 49-51.
- Green, Martin, "American Rococo: Salinger and Nabokov", in his Re-Appraisals: Some Commonsense Readings in American Literature (New York, 1965), 211-229.
- Green, Martin, "The Morality of Lolita", Kenyon Review, 28:3 (June 1966), 352-377.
- X Grosshans, Henry, "The Great Vladimir", Research Studies, 35:2 (June 1967), 264-268.
- Grosshans, Henry, "Vladimir Nabokov and the Dream of Old Russia", Texas Studies in Language and Literature, 7 (Winter 1965-66), 401-409.
- Hampshire, Stuart, "Among the Barbarians", New Statesman, 58 (Nov. 6, 1964), 702-703.
- X Handley, Jack, "To Die in English", Northwest Review, 6:2 (Spring 1963), 23-40.
- Hansen-Löve, Friedrich, "Suche nach der verlorenen Realität. Mutmaßungen zu dem Roman Lolita", Hochland, 52 (1959-60), 244-249.
- Haymar, John G., "A Conversation with Vladimir Nabokov - with Digressions", The Twentieth Century, 166 (Dec. 1959), 444-450.
- Heidenry, John, "Vladimir in Dreamland", Commonweal, 90:8 (May 9, 1969), 231-234.
- Hicks, Granville, "All About Vladimir", Saturday Review, 50 (Jan. 7, 1967), 27-28.
- Hicks, Granville, "A Man of Many Words", Saturday Review, 50 (Jan. 28, 1967), 31-32.
- Hight, Gilbert, "To the Sound of Hollow Laughter", Horizon, 4:6 (July 1962), 89-91.

Bibliography

- Hingley, Ronald, "An Aggressively Private Person", The New York Times Book Review, Jan. 15, 1967, 1, 14, 16.
- Hodgart, Matthew, "Happy Families", The New York Times Review of Books, May 22, 1969, 3-4.
- Horn, Peter, "Vladimir Nabokov - Die Erschaffung und Zerstörung der Nympe Lolita", in Horst Albert Glaser, ed., Wollüstige Phantasie. Sexualästhetik der Literatur (München, 1974), pp. 185-202.
- Householder, F.W., [Review of S. Ullmann, Language and Style], Language, 42 (1966), 633-634.
- Howard, Jane, "Nobody's daughter is named Lolita now", Life, 57 (Nov. 20, 1964), 68.
- Howard, Jane, "The Master of Versatility", Life, 57 (Nov. 20, 1964), 61, 62, 64, 66, 68.
- Hughes, Daniel, "Nabokov: Spiral and Glass", Novel, 1:2 (Winter 1968), 178-185.
- Hyman, Stanley Edgar, "Nabokov's Distorting Mirrors", New Leader, 49 (May 9, 1966), 11-12.
- Hyman, Stanley Edgar, "The Handle: Invitation to a Beheading and Bend Sinister", TriQuarterly, 17 (Winter 1970), 60-71.
- Hymes, Dell H., "Phonological Aspects of Style: Some English Sonnets", in Thomas A. Sebeok, ed., Style in Language (New York, 1960), pp. 109-131.
- Ivask, George, "The World of Vladimir Nabokov", Russian Review, 20 (1961), 134-142.
- Jakobson, Roman, "Poesie der Grammatik und Grammatik der Poesie", in H. Kreuzer and R. Gunzenhäuser, eds., Mathematik und Dichtung (München, ²1967), pp. 21-32.
- Jakobson, Roman, "Closing Statement: Linguistics and Poetics", in T.A. Sebeok, ed., Style in Language (New York, 1960), pp. 350-377. X

Bibliography

- Janeway, Elizabeth, "Nabokov the Magician", Atlantic Monthly, 220:1 (July 1967), 66-71.
- Johnson, Carol, "Nabokov's Ada: Word's End", Art International, 13:8 (Oct. 1969), 42-43.
- Johnson, D. Barton, "Synesthesia, Polychromatism, and Nabokov", in C.R. Proffer, ed., A Book of Things About Vladimir Nabokov (Ann Arbor, 1974), pp. 84-103.
- Josipovici, Gabriel D., "Lolita: Parody and the Pursuit of Beauty", Critical Quarterly, 6:1 (Spring 1964), 35-48.
- Kapp, Isa, "Vladimir Nabokov's Spectral Merriment", The New Leader, 51 (July 8, 1968), 14-15.
- Karlinsky, Simon, "Vladimir Nabokov's Novel Dar as a Work of Literary Criticism: A Structural Analysis", The Slavic and East European Journal, 7:3 (Fall 1963), 284-290.
- Karlinsky, Simon, "Illusion, Reality, and Parody in Nabokov's Plays", in L.S. Dembo, ed., Nabokov (Madison 1957), pp. 183-194.
- Karlinsky, Simon, "Nabokov and Chekhov: the lesser Russian tradition", TriQuarterly, 17 (1970), 7-16.
- Kazin, Alfred, "In the Mind of Nabokov", Saturday Review, May 10, 1969, 27-29, 35.
- Kazin, Alfred, "A Personal Sense of Time", in his Bright Book of Life. American Novelists and Storytellers From Hemingway to Mailer (London, 1974), pp. 294-317.
- Kermode, Frank, "Aesthetic Bliss", Encounter, 14 (June 1960), 81-86.
- Khodasevich, Vladislav, "On Sirin" (1937), TriQuarterly, 17 (1970), 96-101.

Bibliography

- Kramberg, K.H., "Neugier, Zärtlichkeit, Leidenschaft",
Die Zeit, 21 (April 19, 1966), 28.
- Krueger, John R., "Nabokov's Zemblan: A Constructed Language of Fiction", Linguistics, 31 (1967), 44-49.
- la Drière, Craig, "Structure, Sound, and Meaning", in:
Northrop Frye, ed., Sound and Poetry (New York, 1957),
pp. 85-108.
- Laffitte, Sophie, "Le style de Tchekhov", in Paul Böckmann, ed., Stil- und Formprobleme in der Literatur
(Heidelberg, 1959), pp. 406-413.
- Lawrenson, Helen, "The Man Who Scandalized the World",
Esquire, 54:2 (August 1960), 70-73.
- Lee, L.L., "Vladimir Nabokov's Great Spiral of Being",
Western Humanities Review, 18:3 (Summer 1964), 225-36.
- Lee, L.L., "Duplexity in Vladimir Nabokov's Short Stories",
Studies in Short Fiction, 2:4 (Summer 1965), 307-315.
- Lee, L.L., "Bend Sinister: Nabokov's Political Dream", in
L.S. Dembo, ed., Nabokov (Madison, 1967), pp.95-105.
- Levin, Harry, "Literature and Exile", in his Refractions.
Essays in Comparative Literature (New York, 1966),
esp. pp. 64-66.
- Levy, Alan, "Understanding Vladimir Nabokov - A Red Autumn
Leaf Is a Red Autumn Leaf, Not a Deflowered Nymphet",
The New York Time Magazine, Oct. 31, 1971, 20-40.
- Lubin, Peter, "Kickshaws and motley", TriQuarterly, 17
(1970), 187-208.
- Mason, Bruce, "A Fissure in Time: The Art of Vladimir
Nabokov", New Zealand Slavonic Journal (1969), 1-16.
- Masson, David I., "Vowel and Consonant Patterns in Poetry",
in S. Chatman and S.R. Levin, eds., Essays on
the Language of Literature (Boston, 1967), pp.3-18.

Bibliography

- McCarthy, Mary, "A Bolt From the Blue", The New Republic, 146 (June 4, 1962), 21-27.
- Merivale, Patricia, "The Flaunting of Artifice in Vladimir Nabokov and Jorge Luis Borges", in L.S. Dembo, ed., Nabokov (Madison, 1967), pp. 209-224.
- Mizener, Arthur, "The Seriousness of Vladimir Nabokov", The Sewanee Review, 76:4 (Autumn 1968), 655-664.
- Monter, Barbara H., "'Spring in Fialta': The choice that mimics chance", TriQuarterly, 17 (1970), 128-135.
- Moynehan, Julian, "A Russian Preface for Nabokov's Beheading", Novel, 1 (1967), 12-18.
- Muchnik, Helen, "Jeweler at Work", The New York Review, May 27, 1976, 22-24.
- Nemerov, Howard, "The Morality of Art" and "The Ills From Missing Dates", in his Poetry and Fiction: Essays (New Brunswick, 1963), pp. 260-269.
- Newman, Charles, "Beyond Omniscience. Notes Toward a Future for the Novel", Tri-Quarterly, 10 (Fall 1967), 37-52.
- Nicol, Charles, "The Mirrors of Sebastian Knight", in L.S. Dembo, ed., Nabokov (Madison, 1967), pp.85-94.
- Nicol, Charles, "Pnin's History", Novel, 4:3 (Spring 1971), 197-208.
- Nilsson, Nils Åke, "A Hall of Mirrors: Nabokov and Olesha", Scando-Slavica, 15 (1969), 5-12.
- Noel, Lucie Léon, "Playback", TriQuarterly, 17 (1970), 209-219.
- Poe, Edgar Allan, "The Philosophy of Composition" (1846), repr. in Sculley Bradley et alii, eds., The American Tradition in Literature (New York, rev.ed. 1961), vol. I, pp. 871-880.

Bibliography

- Poirier, Richard, "The Politics of Self-Parody", in his The Performing Self (London, 1971), esp. pp.39-41.
- Proffer, Carl R., "From Otchaianie to Despair", Slavic Review, 2 (1968), 258-267.
- Proffer, Carl R., "A new deck for Nabokov's Knaves", TriQuarterly, 17 (1970), 293-309.
- Proffer, Carl R., "Ada as Wonderland: A Glossary of Allusions to Russian Literature", in C.R. Proffer, ed., A Book of Things About Vladimir Nabokov (Ann Arbor, 1974), pp. 249-279.
- Pryce-Jones, Alan, "The Fabulist's Worlds: Vladimir Nabokov", in Nona Balakian and Charles Simmons, eds., The Creative Present. Notes on Contemporary American Fiction (Garden City, 1963), pp. 65-78.
- Pryce-Jones, Alan, "On Lolita", Book Week, Sept. 26, 1965, 4, 12, 14.
- Purdy, Strother B., "Solus Rex: Nabokov and the Chess Novel", Modern Fiction Studies, 14:4 (1968-9), 379-395.
- Rierner, Andrew, "Dim Glow, Faint Blaze - The Meaning of Pale Fire", Balcony, 6 (1967), 41-48.
- Rodriguez-Monegal, Emir, "Symbols in Borges' Work", Modern Fiction Studies, 19:3 (Autumn 1973), 325-340.
- Rosenfield, Claire, "The Shadow Within: The Conscious and Unconscious Use of the Double", Daedalus, 92:2 (Spring 1963), 326-344 [Pale Fire: pp. 341-43].
- Rosenfield, Claire, "Despair and the Lust for Immortality", in L.S. Dembo, ed., Nabokov (Madison, 1967), pp. 66-84.
- Rovet, Jeanine, "Vladimir Nabokov: le démon de l'analogie", Temps modernes, 21 (June 1966), 2279-82.

Bibliography

- Sayce, R.A., "The Style of Montaigne: Word-Pairs and Word-Groups", in Seymour Chatman, ed., Literary Style: A Symposium (London, 1971), pp.383-402.
- Schickel, Richard, "Nabokov's Artistry", The Progressive (November 1958), 46, 48, 49.
- Shorter, Kingsley, "Harrowing Hell", The New Leader, 52 (June 9, 1969), 20-22.
- Singer, Isaac Bashevis, "Yes...", Esquire, December 1974, 95-96, 250, 253-54.
- Smith, Peter Duval, "What Vladimir Nabokov Thinks of His Work, His Life", Vogue, 141 (March 1, 1963), 152-155.
- Stark, John, "Borges' 'Tlön Uqbar, Orbis Tertius' and Nabokov's Pale Fire: Literature of Exhaustion", Texas Studies in Language and Literature, 14:1 (Spring 1972), 139-145.
- Stegner, Page, "Parody's End", The Atlantic, 234:5 (November 1974), 98, 103-104.
- Steiner, George, "A Death of Kings", The New Yorker, Sept. 7, 1968, 130, 133-36, 138; repr. in his Extra-Territorial. Papers on Literature and the Language Revolution (New York, 1971), pp. 47-57.
- Steiner, George, "Extraterritorial", TriQuarterly, 17 (1970), 119-127; repr. in his Extra-Territorial (New York, 1971), pp. 3-11.
- Stern, Richard G., "Pnin and the Dust-Jacket", Prairie Schooner, 31:2 (Summer 1957), 161-164.
- Strainchamps, Ethel, "Nabokov's Handling of English Syntax", American Speech, 36 (October 1961), 234-35.
- Struve, Gleb, "Notes on Nabokov as a Russian Writer", in L.S. Dembo, ed., Nabokov (Madison, 1967), pp. 45-56.
- Stuart, Dabney, "The Real Life of Sebastian Knight. Angles of Perception", Modern Language Quarterly, 29 (1968), 312-328.

Bibliography

- Stuart, Dabney, "All the Mind's a Stage: A Reading of Invitation to a Beheading by Vladimir Nabokov", The University of Windsor Review, 4:2 (Spring 1969), 1-24.
- Stuart, Dabney, "Laughter in the Dark: dimensions of parody", TriQuarterly, 17 (1970), 72-95.
- Stuart, Dabney, "The Novelist's Composure: Speak, Memory as Fiction", Modern Language Quarterly, 36 (1975), 177-192.
- Tanner, Tony, "On Lexical Playfields", in his City of Words. American Fiction 1950-70 (London, 1971), pp. 33-49 (esp. pp. 33-39 & 46-49).
- Thomas, Dylan, "Notes on the Art of Poetry" (1951), repr. in James Scully, ed., Modern Poets on Modern Poetry (London, 1966), pp. 195-202.
- Toynbee, Philip, "This Bright Brute Is the Gayest", The New York Times Book Review, May 12, 1968, 4-5.
- Trilling, Lionel, "The Last Lover: Vladimir Nabokov's Lolita", Encounter, 11:4 (October 1958), 9-19.
- Ullmann, Stephen, "Stylistics and Semantics", in S. Chatman, ed., Literary Style (London, 1971), pp. 133-152.
- Updike, John, "Grandmaster Nabokov", The New Republic, 151 (Sept. 26, 1964), 15-18; extended repr. in John Updike, Assorted Prose (Harmondsworth, 1968), pp. 197-206.
- Updike, John, "Van Loves Ada, Ada Loves Van", The New Yorker, August 2, 1969, 67-75.
- Updike, John, "Motlier Than Ever", The New Yorker, Nov. 11, 1974, 209-212.
- Uphaus, Robert W., "Nabokov's Kunstlerroman: Portrait of the Artist as a Dying Man", Twentieth Century Literature, 13:2 (July 1967), 104-110.

Bibliography

Valéry, Paul, "Poetry, Language and Thought", in Richard Ellmann and Charles Feidelson, eds., The Modern Tradition. Backgrounds of Modern Literature (New York, 1965), pp. 74-85.

Vortriede, Werner, "Die Masken des Vladimir Nabokov", Merkur, 20:2 (February 1966), 138-151.

X Wain, John, "Small World of Vladimir Nabokov", The Observer, November 1, 1959, 21.

Weeks, Edward, "From Rubies to Lolita", The Atlantic, 219 (January 1967), 115-116.

Weidle, Vladimir, "On Sirin" (1936), repr. in Andrew Field, comp., The Completion of Russian Literature (Harmondsworth, 1973), pp. 238-240.

X Weil, Irwin, "Odyssey of a translator", TriQuarterly, 17 (1970), 266-283.

Wellek, René, "Closing Statement", in T.A. Sebeok, ed., Style in Language (New York, 1960), pp. 408-419.

Wetzsteon, Ross, "Nabokov as teacher", TriQuarterly, 17 (1970), 240-246.

Williams, Carol T., "'Web of Sense': Pale Fire in the Nabokov Canon", Critique, 6:3 (Winter 1963-64), 29-45.

Williams, Robert C., "Memory's Defense: The Real Life of Vladimir Nabokov's Berlin", Yale Review, 60 (Winter 1971), 241-250.

Wimsatt, W.K., Jr., "Style as Meaning", in S. Chatman and S.R. Levin, eds., Essays on the Language of Literature (Boston, 1967), pp. 362-373.

Wohmann, Gabriele, "Einladung zur Lektüre", Die Zeit, 17 (April 25, 1971), 23.

Bibliography

- Woolf, Virginia, "Craftmanship", in Collected Essays, vol. II (London, 1966), pp. 245-251.
- Yevtushenko, Yevgeny, "Playboy Interview", Playboy, 19 (December 1972), 105-108, 110-118, 258 [about Nabokov pp. 114, 116].
- Zimmer, Dieter E., "Der Erzähler Nabokov", Der Monat, 17 (November 1965), 40-44, 47-49; repr. (slightly altered) as "Nachwort" in Vladimir Nabokov, Gesammelte Erzählungen, edited by D.E. Zimmer (Reinbek, 1969; ¹1966), pp. 323-344.
- Zimmer, Dieter E., "Despot in meiner Welt. Ein Gespräch mit Vladimir Nabokov", Die Zeit, 44 (October 28, 1966), 19-20.

111
111

